

# EXPRESSION

OFFICIAL ORGAN  
OF THE

SCHOOL OF EXPRESSION



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## CATALOGUE OF THE TEACHERS and STUDENTS

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CATALOGUE  
OF THE  
SCHOOL OF EXPRESSION



1904-1905

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James J. Putnam, M.D.

\* Deceased

# The Faculty

---

## Samuel Silas Curry, Ph.D., Litt.D., President

A.B., Grant Univ., 1872; B.D., Boston Univ., 1875; A.M., 1878; Ph.D., 1880; Litt.D. Colby Univ., 1905; "Snow Prof. of Oratory," Boston Univ., 1879-88; Acting "Davis Prof. of Eloc.," Newton Theol. Institution, 1884-; "Instr. in Eloc.," Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harv. Div. School, 1896-1902; Librarian of Boston Art Club, 1891-1902; grad. of Prof. Monroe and of Dr. Guilmette, pupil of the elder Lamperle, and of Steele Mackaye (the assistant and successor of Delsarte), and of many others in Europe and America; Author and Lecturer.

## Anna Baright Curry, Dean

Grad. Cooks' Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79; Prin. of Sch. of Eloc. and Expression, 1879-83; Pupil of Prof. Monroe, Dr. Guilmette, and others; Originator of "Impersonations"; Public Reader; Shakespearean Reader; Interpreter of the Higher Forms of Poetry and Literature, such as the Lyric, especially The Psalms, the Epic, and Poetic Drama, and Dramatic Narrative.

## Heloise Edwina Hersey, A.B., Vassar

## Charles Malloy

Personal friend of Emerson; Lecturer on Emerson and Browning, and various spiritual phases of Poetry for many years at Greenacre and before Literary Clubs.

## Charles Williams, A.B., Registrar

A.B. Harv. Univ., 1899; Grad. Boston Sch. of Oratory; Public Reader's Diploma, Sch. of Expression, 1903; Artistic Diploma, 1905; Public Reader, ten years; Instructor at Summer School of the South, Knoxville, Tenn., July, 1905.

## Binney Gunnison, A.B.

A.B. Harv. University, 1886; Diploma, Sch. of Expression; Teacher's Diploma, 1898; Instructor in Elocution, Andover Theol. Seminary, 1902.

## Mary Lena Wilkinson

Grad. Sch. of Expression, General Culture Diploma, 1896; Teacher's Diploma, 1897; Regular and Special Student, five years; Special Courses, Harvard Univ., 1903-1904; Special Instructor Sch. of Expression, since 1896.

## Caroline Angeline Hardwick

Teacher's Diploma, School of Expression, 1899.

**Frances Catherine Maghee**

Teacher's Diploma, School of Expression, 1904.

**Eulie Gay Rushmore**

Reader's Diploma, School of Expression, 1902; Artistic Diploma, 1905.

**John Seaman Garns**

General Culture Diploma, School of Expression, 1904.

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**Eliza Josephine Harwood**

Grad. Posse Gymnasium, 1895; Special Post-Grad. course, 1896; one of the only two pupils of the late Baron Nils Posse, who pursued a special third year course, under his personal direction; has studied with twenty-five teachers in different phases of Vocal Training and Gymnastics; Gilbert's School of Dancing, 1905.

**Fräulein Hermine Stüven**

Instructor in German, Wellesley College.

**William Seymour**

Sir Henry Irving Instructor in Dramatic Rehearsal.

**Herbert Q. Emery**

Dramatic Artist and Manager, fifteen years; Assistant Instructor in Dramatic Rehearsal.

**Oscar Fay Adams**

Author of "Handbook of English Authors," "Handbook of American Authors," "Story of Jane Austen's Life," "Post Laureate Idyls," "The Presumption of Sex," "A Dictionary of American Authors," "The Archbishop's Unguarded Moment"; Editor of "Through the Year with the Poets," in 12 vols.; "Chapters from Jane Austen," Selections from William Morris, with notes. American Editor of the Henry Irving edition of Shakespeare. Lecturer on Literature, History, and Architecture, in London and in many cities of this country.

**Percy Denille McLeod, M.D.**

Examining Physician in Gymnastic Dept.; Special Lecturer in Anatomy and Physiology.

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**LIBRARIAN**

Caroline Angeline Hardwick

**SECRETARY**

Binney Gunnison

**BURSAR**

Anna Baright Curry



# Lecturers and Readers

## Recent or Engaged for Next Year

Rev. George W. Shinn, D.D., Rector of Grace Church, Newton, Mass.,  
Pres. of the Trustees

"Stephen Phillips, his Poems and Plays." "Paul Laurence Dunbar, the Negro Poet and Novelist." "The Miracle Plays."

Mrs. Kate Gannett Wells, Member of the Mass. State Board of Education  
since 1897.

"The Poetry of Sidney Lanier."

Alfred Hennequin, Ph.D.

A.B., Univ. of France; A.M., Univ. of Mich.; Ph.D., Univ. of Leipsic; courses of study at Oxford, Upsala, and Tübingen Universities; Author of "The Art of Playwriting," and of other works on Language, Art, and Literature. Course of lectures on the Technique of the Drama.

Homer B. Sprague, Ph.D.

A.B. Yale, 1852; A.M., 1855; Ph.D., Univ. of New York, 1872.

"Shakespeare" — A course of ten lectures.

Heloise Edwina Hersey, A.B., Vassar

Nineteenth Century Poets — A course of twenty lectures. "The Modern Drama" — A course of five lectures.

Hamilton Coleman

Member of Richard Mansfield's Company. "An Hour with Shakespeare."

Wellington A. Putnam

"Herod" — Stephen Phillips.

Rev. Woodman Bradbury, A.B., Colby Univ., Member of Phi Beta Kappa,  
Pastor of Old Cambridge Baptist Church

"The Ring and the Book" — Browning.

Rev. Albert Millett, S.S.

"Plain Song" — A course of three lectures.

Mrs. Anna Baright Curry

"The Story of the Passion." Homer's "Iliad." The "Psalms." "Parsifal" — Wagner. Shelley's "Prometheus Unbound." "Idylls of the King" — Course of six lecture readings.

Fräulein Hermine Stüven

"Goethe" — A course of three lectures.

\* Alexander Melville Bell

"Visible Speech."

\* Deceased

John J. Enneking, Artist, Pupil of Bonnat, etc.  
Conferences and Talks on Art.

J. T. Trowbridge  
Recital from his own works.

## In Previous Years

Sir Henry Irving  
Miscellaneous Readings.

Ellen Terry  
Miscellaneous Readings.

\* Rev. Phillips Brooks, D.D., Bishop of Massachusetts  
"Nature of Expression."

Rev. Edward Everett Hale, D.D.  
"Extemporaneous Speaking."

\* Henry N. Hudson, LL.D.  
"Culture and Acquirement." "Shakespeare."

Mrs. Erving Winslow  
"Peg Woffington."

Ralph Waldo Trine  
"What all the World's A-Seeking."

\* Professor John Wesley Churchill, D.D. *d. April 1900*  
Miscellaneous Readings.

\* Hezekiah Butterworth *d. Sept. 1905*  
"Reminiscences of Longfellow."

Rev. Geo. L. Perin, D.D.  
Illustrated Lecture on Japan.

Leland T. Powers  
"The Taming of the Shrew" — Shakespeare.

\* Rev. William Rounesville Alger, Author of many Philosophical and  
Other Books

"The Seven Fine Arts." "Expression and Human Nature." "Rhythm." "Drama  
of the Face" — Six lectures.

\* Rev. James Henry Wiggin  
"The Plays of James A. Herne." "The Choir Invisible." "Sothorn's Hamlet."

Elbert Hubbard, Editor of "Philistine"  
"Books and Bookmaking." "Elizabeth Barrett Browning."

\* Deceased.

**Mrs. Louise Chandler Moulton**

Readings from her own poems.

**Mrs. Kate Tannett Woods**

"Moral Power of the Conscientious Novelist."

**Rev. Francis B. Hornbrooke**

Browning's "Pompilia."

**Mrs. Mary Steele Mackaye**

"Reminiscences of Delsarte."

**Rev. Samuel M. Crothers, D.D.**

"The Appreciation of Literature."

**Mrs. Josephine Etter Holmes**

"The Little Minister" — Barrie.

**Miss Carolyn S. Foye**

"Midsummer Night's Dream" — Shakespeare.

**Mr. Charles Malloy**

"Emerson and Browning."

**Miss Helen A. Clarke, Editor of "Poet Lore"**

"On Browning."

**Mr. Ernst Perabo, Pianist**

"Musical Expression" Recital.

**Mrs. Alice Kent Robertson**

From "Paola and Francesca" — Stephen Phillips.

**Charles Williams, A.B.**

"Enoch Arden" — Tennyson. "The Crisis" — Churchill.

**Frank Sanborn of Concord**

Author, Philosopher, and Philanthropist. "Reminiscences of Emerson."

**Henry Wood**

"The Art of Thinking."

**Edward D. W. Hamilton**

"Lecture on Art."

**President Curry**

"Art Movements of Our Time" — A course of four lectures. "Spiritual Ideals in Poetry" — A course of ten lectures. "Spirit of Greek Art." "Tennyson and Browning." "The Monologue." "Vocal Interpretation of the Bible." "The Voices of Teachers." "The Spoken Word in Education."

## Recitals and Lectures

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### 1904

- Oct. 6. First "Silver Jubilee" Recital.  
"A Midsummer Night's Dream," by Miss Carolyn S. Foye, at 8 p.m.
- Nov. 12. Students' Recital, at 12 m.
- Nov. 19. Miscellaneous Recital, at 12 m.
- Dec. 3. Students' Recital, at 12 m.
- Dec. 10. Dramatic Recital, at 12 m.
- Dec. 17. Miscellaneous Recital, at 12 m.

### 1905

- Jan. 14. Longfellow Recital, at 12 m.
- Jan. 21. "The Crisis," by Mr. Charles Williams, at 12 m.
- Jan. 28. "Esmeralda," by Miss Ethel Elliott, at 12 m.
- Feb. 4. Dramatic Recital, at 12 m.
- Feb. 11. Students' Recital, at 12 m.
- Feb. 16. Students' Recital, at 12 m.
- Feb. 18. Miscellaneous Recital, at 12 m.
- Feb. 25. Dramatic Recital, at 12 m.
- Mar. 2. Graduates' Recital, at 8 p.m.
- Mar. 4. "Art Movements of Our Time,"—a course of three lectures (illustrated by the stereopticon) by President Curry.  
Lecture No. 1, "Nature and Spirit of Art," at 12 m.
- Mar. 16. Dramatic Recital, at 8 p.m.
- Mar. 18. Lecture No. 2, "Romanticism" (Delacroix, Millet, Corot), President Curry, at 12 m.
- Mar. 25. Lecture No. 3, "Realism and Impressionism," President Curry, at 12 m.
- Apr. 26. Annual Recital, at 8 p.m.
- Apr. 29. Dramatic Recital, at 8 p.m.
- Apr. 30. Baccalaureate Address, President Curry, at 10.30.
- May 1. Silver Jubilee Reunion Recital, at 8 p.m.
- May 2. Miscellaneous Recital, at 3 p.m.
- May 3. Graduation Exercises, at 3 p.m.
- May 3. Annual Banquet of the Alumni Association and Reception, at the Westminster, at 6.30 p.m.
- May 4. Closing Exercises, at 9 a.m.

During 1905-1906, President Curry or Miss Hersey will give one lecture each week of the School year. Other lectures and recitals will be given by the regular and special lecturers of the School, as usual.

# Foundation and Aim

## History

Though from time to time many attempts have been made to establish in Boston a permanent School of Speaking, of a professional character, on a solid, scientific basis, all failed, sooner or later, until Boston University, at its foundation in 1873, established a School of Oratory as one of its departments, with Prof. Lewis B. Monroe as Dean.

At his lamented death, in 1879, that School was discontinued as a separate department, and Dr. S. S. Curry was chosen to carry on its work, in connection with the "School of All Sciences."

Special classes were formed, which steadily increased in numbers and interest, until the Trustees permitted Dr. Curry, then "Snow Professor of Oratory," to organize them into what now constitutes the School of Expression.

With the co-operation of leading citizens, literary men, and educators, the School became an independent corporation. Efforts were then made to establish educational standards, and to secure funds for a larger equipment and endowment, and, ultimately, for buildings. This work has been done in part. Its ideals and methods have been faithfully maintained, and gradually advanced and developed.

Investigations begun and fostered by the School, have led to discoveries which have been an aid to general education, and methods based on these discoveries have advanced vocal and other forms of training, until the School is now recognized as the foremost factor, in this field of education, in the country.

The application of its methods, developing consecutive

thinking, and unfolding the student from within outward, has given not only scientific and artistic principles to dramatic training, the development of speaking, and the interpretation of literature, but has removed also, or corrected repression, and awakened consciousness of power.

## Location

Boston, the home of the School of Expression, is universally recognized as the educational centre of America. More students attend schools in Boston than in any other city in the country.

In no place can such advantages be found in so small a space. In ten minutes from the School students may reach concerts, courses of lectures, dramatic representations of all kinds, museums, and historic treasures such as no other city can offer. Many advantages, such as the Lowell Institute Lectures (more than a dozen courses every season), the public lectures of Harvard University (two or three a week) are free to all, as well as museums and art galleries. The students of the School of Expression enjoy special advantages at the Public Library, on our right, and at the museum of Fine Arts, on our left. An angle of the famous Copley Square, the artistic and educational centre of Boston, is a most fitting home for an institution which was founded to restore the Spoken Word in education to the dignity it had among the Greeks.

The School can be easily reached by steam or trolley from all parts of the city or suburbs. The Back Bay, Trinity Court, and Huntington Avenue Stations are within three minutes walk, while thirty-seven lines of cars pass the door. The convenience of Boston electric cars is well known, there being, it is said, for example, one hundred and eighty-three different methods of transfer in passing from Arlington Heights to the Dedham line.

Pierce Hall, the home of the School, is a fine brown stone structure. Its interior has been reconstructed and enlarged this season, doubling the number of rooms to meet the growing needs of the School.

## The Why and Wherefore of the School of Expression

This institution is so unique in its aims, methods, and character, that some explanation is necessary for a proper understanding and appreciation of its principles and purposes.

It differs, very radically, from the general plan of all schools, in which the dominant idea is instruction — or information.

In this School the dominant idea, in aim and method, is education.

Realizing the inadequacy of the "method of information," the school was founded on a "method of expression," — hence its name.

It stands as a substitute for the prevalent method of instruction, or as a supplement to it, along the lines of practical training and development.

It takes its pupils as it finds them, doing for each and for all whatever is necessary to call out their inborn powers. It does not aim to fill their minds with unwelcome knowledge of many things of little value, but does seek to aid the student, first of all, "to find himself," to develop his native ability, to learn how to think and what to do, in order to become self-centered and strong. It makes him familiar with what the master minds of the world have done toward expressing their ideas, and shows him how he may become a thinker and a doer, — in short, a trained power among his fellow-men.

It does this along the various and winsome paths of art and literature, because here are found the highest ideals and conceptions and expressions of the human mind. Here, far more than elsewhere, the student finds embodied what the leaders of the race, in all ages, have thought, and felt, and dared, in the endeavor to lift up and lead out each rising generation.

By such a course of study he is inspired with an unconquerable zeal to do his part in life and human endeavor.

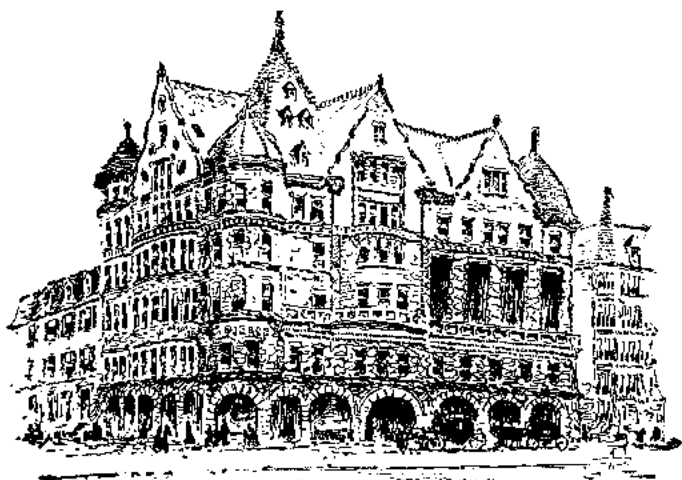
The maximum of study is spent upon the content, and the minimum upon the form.

## Distinctive Characteristics of the School

- I. Thorough development of the entire individual, according to the laws of nature.
- II. Obedience to the fundamental law: "From within outward."  
This awakens imagination and feeling, and secures adequate development of artistic and creative power.
- III. Expression developed as a natural unfoldment, by awakening ideals and by stimulating the powers of the individual.
- IV. The balancing of thought and emotion by will, which gives promptness of judgment and decision in action.
- V. Faults of speaking traced to their causes in the actions of the mind.  
Naturalness and power developed by stimulating normal thinking and feeling.
- VI. Mannerisms treated as automatic movements, and corrected by scientific training.
- VII. Sympathetic identification and assimilation, rather than imitation and mechanical analysis.
- VIII. Scientific methods for the correction of impediments of speech.
- IX. Ideals practically realized in the sphere of expression, and tested and directed to practical ends.
- X. Consciousness of form, in one's own expression awakened and made a means of understanding, and a criterion of appreciating, literature.
- XI. Literature, as a criticism of life, and a standard of natural expression.
- XII. The student "finds himself," realizes his powers and possibilities, and is given such training as will develop his individuality.
- XIII. The most advanced methods in education applied to the training of delivery.



- XIV. The principles of manual training, or the educational use of tools  
applied to the individual voice, and agents of each organism.
- XV. The expressive actions of the body and modulations of the voice,  
scientifically applied, as a means of motor training.
- XVI. Comprehensively, and primarily, a true education (leading out): secondarily, instruction, information; and thirdly, culture, by means of the great ideals of all ages, as found in art and literature and complemented by living speech and action.



Pierce Hall, between the Public Library and the Art Museum, Copley Sq.  
The home of the School.

The methods of the School of Expression were never better defined than by Dr. Lyman Abbott in his review of two books by President Curry:

“Too much stress can hardly be laid on the author’s ground-principle, that where a method aims to regulate the modulations of the voice by rules, then inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the processes of thinking, there results the truer energy of the student’s powers and the more natural unity of the complex elements of his expression.”

# Brief Outline of General Topics of Study for Regular Courses

[SOMETIMES MODIFIED.]

## JUNIOR YEAR

- I ELEMENTARY PRINCIPLES OF VOCAL EXPRESSION
- II QUALITIES OF VOICE
- III PHONOLOGY OR ARTICULATION
- IV VISIBLE SPEECH
- V ORGANIC GYMNASTICS
- VI HARMONIC GYMNASTICS
- VII ELEMENTARY PANTOMINE
- VIII PROBLEMS IN THINKING
- IX PROBLEMS IN VOICE
- X PROBLEMS IN PANTOMIMIC ACTION
- XI ENGLISH THEMES
- XII NARRATIVE POETRY
- XIII LYRIC POETRY
- XIV DRAMATIC THINKING
- XV DRAMATIC REHEARSAL
- XVI CONVERSATION
- XVII JUNIOR SPEAKING
- XVIII PRIMARY FORMS OF LITERATURE
- XIX NATURE OF ART
- XX CRITICISM

## MIDDLE YEAR

- I RHYTHM AND MELODY IN SPEECH
- II ASSIMILATION AND VOCAL EXPRESSION
- III DEVELOPMENT OF THE IMAGINATION
- IV PRINCIPLES OF INTERPRETATION

- V EMISSION OF VOICE
- VI EMOTIONAL MODULATION OF VOICE
- VII PRONUNCIATION
- VIII VOICE AND SPEAKING
- IX PANTOMIMIC EXPRESSION, COURSES A. AND B.
- X PANTOMIMIC PROBLEMS
- XI GRACE AND POWER
- XII THE LITERARY SPIRIT
- XIII PERIODS OF SHAKESPEARE'S ART
- XIV BROWNING
- XV IDYLLS OF THE KING
- XVI LOGIC AND SPEAKING
- XVII ENGLISH
- XVIII VOCAL INTERPRETATION OF LITERATURE
- XIX DRAMATIC PLATFORM ART
- XX MODERN DRAMA
- XXI STAGE BUSINESS
- XXII CRITICISM

## SENIOR YEAR

- I HARMONY IN VOCAL EXPRESSION
- II AGILITY OF VOICE
- III ELASTICITY OF VOICE IN READING AND SPEAKING
- IV PANTOMIMIC EXPRESSION
- V CO-OPERATIVE AND HARMONIC GYMNASICS
- VI ARTISTIC EMPHASIS
- VII DRAMATIC MODULATIONS OF THE VOICE
- VIII FORMS OF THE DRAMA
- IX STAGE BUSINESS
- X DRAMATIC PLATFORM ART
- XI SHAKESPEREAN TRAGEDY
- XII SHAKESPEREAN COMEDY
- XIII PUBLIC SPEAKING
- XIV ART TOPICS
- XV READING AS A FINE ART
- XVI FORMS OF LITERATURE

- XVII POETRY OF EMERSON
- XVIII LITERATURE AND EXPRESSION
- XIX VOCAL INTERPRETATION OF THE BIBLE
- XX ENGLISH VOCABULARY
- XXI METHODS, COURSE A.
- XXII METHODS, COURSE B.
- XXIII CRITICISM

## POST-GRADUATE YEAR

- I PSYCHOLOGY OF VOCAL EXPRESSION
- II VOCAL EXPRESSION AS AN ART
- III UNITY AND CO-ORDINATION
- IV RESONANCE AND TONE COLOR
- V REVIEW OF FUNDAMENTALS
- VI GAMUTS OF PANTOMINE
- VII METHODIC PRINCIPLES
- VIII FOUNDATIONS OF EXPRESSION
- IX ARTISTIC PROSE
- X METRES
- XI STUDY OF ROLES
- XII CHARACTERIZATION
- XIII OLD COMEDIES
- XIV POETIC DRAMA
- XV HISTRIONIC EXPRESSION
- XVI PANTOMIME OF THE MUSICAL DRAMA
- XVII HISTORY OF ELOCUTIONARY METHODS
- XVIII HISTORY OF SCULPTURE
- XIX PRINCIPLES OF ART
- XX VOCAL EXPRESSION AS AN ART
- XXI SPIRITUAL IDEALS
- XXII DRAMATIC REHEARSAL
- XXIII THE MONOLOGUE
- XXIV CRITICISM

## Principles and Training

**P**RACTICAL training and creative work are the foundation of all the school courses.

All studies and exercises are in the form of laboratory work. This method calls upon the student to demonstrate his own powers.

Such problems and practices are assigned, and such individual assistance is given, as will enable him to realize his possibilities and develop his individuality. When this cannot be done adequately in classes, the work of each student is carefully selected and systematized, according to his previous education and attainments, as well as his purpose in studying.

The regular courses of each year are divided into "groups" according to the requirements of the pupils, so that all cases are fully provided for. Changes of subjects and of programs of exercises are made at any time when found necessary.

The controlling principle of the school is the development of each individual student, and no attempt is made to make all reach the same standard.

### I

## Growth and Development

The first studies and exercises are arranged for the development of mind, voice, and body, to arouse the student to a consciousness of himself, and enable him to master such simple steps as will bring confidence and a sense of power.

### I. VOCAL EXPRESSION

Thinking is awakened and its processes are studied, while attention is emphasized and naturally expressed through the voice-modulations of ordinary conversation. The reading and reciting of good literature reveal the student to the teacher and to himself. No mechanical or imitative methods are employed, but each student must study for himself and use his own creative powers.

## COURSES

1. ELEMENTARY PRINCIPLES OF VOCAL EXPRESSION.  
(Text-book, "Lessons in Vocal Expression.")
2. ASSIMILATION AND DRAMATIC INSTINCT.  
(Text-book, "Imagination and Dramatic Instinct," Part II.)
3. DEVELOPMENT OF THE IMAGINATION.  
(Text-book, "Imagination and Dramatic Instinct," Part I.)
4. RHYTHM AND MELODY IN SPEECH.
5. TONE COLOR.

These five courses are to be taken by students in the order given. Courses 4 and 5 are given in alternate years.

6. STUDY OF SELECTIONS FOR PUBLIC READING.
7. HARMONY.
8. PSYCHOLOGY OF VOCAL EXPRESSION.

## II. VOCAL TRAINING

The method of developing the voice in the school is not merely mechanical or technical, but consists in awakening the imagination, stimulating the feeling, and securing right actions of the mind. The connection of mind and voice is not only studied, but training is directed to securing greater responsiveness in the voice to the mind. Simple problems in expressing thought and feeling are studied with all needed technical practice.

The voice training consists in securing right tone production, and in improving the articulation. The method is founded upon the methods of Francois Lamperti, and is an adaptation of his exercises to the voice in speaking. The work in articulation is founded chiefly upon Professor Bell's Visible Speech.

### Part I. Development of Tone

#### COURSES

1. QUALITIES OF VOICE.
2. PRINCIPLES OF VOCAL TRAINING.
3. EMISSION OF VOICE.
4. AGILITY OF VOICE.
5. RESONANCE AND TONE COLOR.

First steps in the method of teaching voice.

These five courses are arranged progressively with distinct programs and exercises, and should be mastered in their order.

### Part II. Development of Speech

#### COURSES

1. PHONOLOGY OR ARTICULATION.
2. PRONUNCIATION.
3. VISIBLE SPEECH.

### III. TRAINING OF THE BODY.

Two methods are adopted for development of the physical organism: First, the organic, which aims to secure proportion and normal adjustment of all parts of the body, with health and strength. Second, the harmonic, which prepares the body for expression. The first method stimulates growth and is primarily physical; the second stimulates development and is primarily psychic.

#### Part I. Organic Training COURSES

1. ORGANIC GYMNASTICS.      2. THEORY AND PRACTICE OF GYMNASTICS.  
(See special circular.)

#### Part II. Harmonic Training COURSES

1. HARMONIC GYMNASTICS.      2. CO-OPERATIVE TRAINING.
3. GRACE.

### IV. PANTOMIMIC EXPRESSION

The nature and meaning of the action of various agents of the body are carefully studied, and the expression of thought and feeling developed by practical problems. Elemental and expressive actions are carefully practised to develop harmony in the motor areas of the brain, to bring thought, feeling, and will into unity, and to awaken dramatic instinct.

#### COURSES

1. ELEMENTARY PANTOMIME.      2. MANIFESTATIVE PANTOMIME.
3. REPRESENTATIVE PANTOMIME.      4. CHARACTERIZATION.
5. GAMUTS OF PANTOMIME.      6. DRAMATIC ACTION.
7. PANTOMIME OF THE MUSICAL DRAMA.

## II

### Creative Expression

From the beginning of the student's course creative work is required in conversations, discussions, problems, recitations, and literary or dramatic interpretations. Various practical modes

## COURSES

### 1. THEMES

Short themes upon familiar literary or artistic topics. The student is urged to keep close to his own life, experience, and work. Principles of rhetoric practically applied. Nature and beauty of the English language inductively studied.

### 2. ENGLISH

Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

### 3. ENGLISH WORDS

The nature of words. Studies in etymology. Written exercises for the improvement of the student's vocabulary.

### 4. STYLE

Written and spoken style contrasted. The spirit of different authors shown. Individual peculiarities. General qualities of style. Laws of expression as applied to words.

## III

# Literary and Artistic Expression

Literature is investigated as art and by means of artistic endeavor. Literature and the different arts are studied as the permanent embodiment or record of life, in order so to perceive the laws and spirit of all expression as to apply them to the speech arts. The student is thus led to compare these records of expression with his own processes of manifestation.

## I. LITERATURE

Literature is studied in two ways. First, students are assigned topics for investigation in the Public Library, and the result of this work is given in conversation, extemporaneous speech, or criticisms.

The second method is found in the practical rendering of literature through vocal expression.

These two methods complement each other and should never be separated.

## COURSES

### 1. THE LITERARY SPIRIT

Literature as a necessary manifestation of human nature. Primary aspects of literature, illustrated by selections made by the class.



## 2. PRIMARY LITERARY FORMS

The rendering of fables, allegories, lyrics, old ballads, stories.

## 3. NARRATIVE POETRY

"Tales of the Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." The primary spirit of poetry and its interpretation through the voice.

## 4. LYRIC POETRY

Origin and nature. Importance of the vocal rendering of lyrics. History of lyrics. With recitation of the best examples.

## 5. PERIODS OF SHAKESPEARE'S ART

Practical study and rendering of plays indicating Shakespeare's growth and mastery of dramatic form.

## 6. FORMS OF LITERATURE

Characteristics and forms of poetry and art with their causes. Selection and rendering of notable examples of all forms.

## 7. GREAT PERIODS OF LITERATURE

Turning points in English literature noted. Mastery and rendering of a few poems by great authors.

## 8. IDYLLS OF THE KING

Sources and legends. Tennyson's blank verse. Allegoric, dramatic, and narrative elements. Each student is required to study and interpret.

## 9. BROWNING

The short poems, spirit, form, and peculiarities. Analyses, studies, essays, and renderings.

## 10. SHAKESPEAREAN COMEDY

a. Merchant of Venice. b. As You Like It. Studied, and special scenes interpreted.

## 11. SHAKESPEAREAN TRAGEDY

a. Macbeth. b. Hamlet. Studied and interpreted. The Elizabethan stage. Dramatic presentations of Shakespeare as illustrated by the history of the stage productions of this play.

## 12. METRES

Metre as a form of rhythm. Character and meaning of different metres. The expressive use of metre by the great poets.

## 14. ARTISTIC PROSE

History of prose. Oratory. History of Attic prose. High artistic prose follows poetry. Interpretation, by the voice, of the spirit of the English prose masters.

In addition to the preceding courses, others are constantly introduced as additions or substitutes. The following are among the occasional courses:

Scott's Narrative poetry. Early English literature. Early American literature. Literature of the eighteenth century. History of the novel. The novel in the nineteenth century. Forms of poetry: lyric, epic, and dramatic. The shorter poems of Wordsworth. The shorter poems of Shelley. Minor poets of the nineteenth century. Wit and humor in the literature of different ages and nations. The short story. Shakespeare's Histories: "Henry IV," Part I and II.

## II. ART

Although all the arts are founded in expression and obey the same great laws, yet each art is a specific language and necessary to reveal some aspect of the human spirit. True culture depends upon the ability to read all the art languages of the race. The student's conception of himself and his work is deepened and widened by a study of the function of all art and the awakening of his artistic ideals.

### COURSES

#### 1. NATURE OF ART

Study of various forms of imaginative and poetic expression. Contrast of the themes of music, poetry, painting, sculpture, oratory, and drama.

#### 2. HISTORY OF ART

Sources of art. Great epochs. Lectures illustrated by the stereopticon, the galleries, or photographs.

#### 3. HISTORY OF SCULPTURE

Studies of the plaster casts of the Boston Art Museum in connection with the history of dramatic action.

#### 4. PAINTING AS AN ART

Study of the Boston galleries and exhibitions, with criticisms. Action as recorded in great paintings. Impressions of pictures. Laws of composition illustrated.

#### 5. PRINCIPLES OF ART

Kinship of the arts. General laws applied to different arts and especially to histrionic expression.

Some phases of art are given in lectures, illustrated by the stereopticon. The following are among the subjects: Nature and Forms of Art; Great Periods of Art; Recent Movements in Art; Pre-Raphaelitism; The Spirit of Greek Art; Principles and Laws of Art; Egyptian Art; Decorative Art; The Renaissance; Dutch Art; The Barbazon School; The Art of the Century.

## III. PHILOSOPHY OF EXPRESSION

The character of expression in nature and in art are contrasted, and the differences between life movements and artistic representation studied in order to broaden the student's knowledge of himself and his work, and to deepen his experience.

## COURSES

### 1. FOUNDATIONS OF EXPRESSION

Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals, co-ordination of mind, voice, and body in all Expression.

### 2. ELEMENTS OF EXPRESSION

In nature, life, and art.

### 3. PSYCHOLOGY IN RELATION TO ALL PHASES OF EXPRESSION

Mental action in imitation and assimilation. The constriction of imitation, the necessity of courage.

### 4. METHOD

Logic of reading and speaking. Study and practical application to speaking of the great essays on Method.

### 5. HUMAN NATURE

Dramatic and artistic interpretations of man. Philosophy of man and his perfection through training.

## IV. PERSONAL CULTURE

The School not only prepares students for specific professions, but develops manhood and womanhood. The work of the institution has been recognized by its power to stimulate and awaken aspirations, and to quicken all the faculties of the individual. One who has complete possession of himself can easily turn his abilities to some distinct work in life. Many decide upon their professions too early and without intelligent understanding of their real ideals and possibilities. The work of the School of Expression is first directed to the harmonious development of the physical, mental, and spiritual possibilities of the individual, to help him to find himself and thus be able to make a wise decision. After such a decision has been made, the school aims to equip every one thoroughly for his chosen work.

## COURSES

1. HUMAN POSSIBILITIES THROUGH TRAINING.
2. SPIRITUAL IDEALS.
3. EXPRESSION AND LIFE.

This Personal Culture course is open to all who will attend regularly, whether students of this School or not.

The work of the School of Expression is so unique that it is difficult to make its character entirely clear or the results it can accomplish wholly plain within the limits of a Catalogue. Only a few come to realize the

spiritual significance of training. The grace and ease of bearing, the improvement of the voice, the development of the imagination and feeling, the insight gained into literature and art, and the love of nature inspired, the personal culture that a mastery of its courses gives to every one can be understood in a measure. But the harmonious development of the motor areas of the brain and the fulfilment of the principles of manual, motor, and other forms of training upon an artistic plane, the way Expression leads one to find himself, the effect of removing repression and awakening a sense of freedom,—how can these be explained? They must be experienced to be appreciated.

#### IV

### Training for Professional Work

**T**HOROUGH mastery of mind, body, and voice are required for all the speaking professions. From the first, in addition to the training for the discovery of individual possibilities and personal power, students are classed according to their professional aims, receiving special courses with special teachers in order to prepare them specifically for their chosen work in life.

This preparation is thorough, systematic, and inspiring. Graduates and students of the School are filling prominent positions in all parts of the world and many of the ablest professional men and women from the various colleges and universities have been numbered among its students.

In addition to the list of courses already given, further suggestions regarding the application of the different subjects and kinds of training to speakers, teachers, artists, and members of the professions, may be outlined as follows:

#### PUBLIC SPEAKING

Practical courses are given to speakers to develop the power to think on the feet, and to secure a vocabulary, not only of words, but of voice modulations and pantomimic actions. The student receives practical exercises and studies to awaken a true ideal of oratory, the art upon which liberty and the progress of mankind depend. These exercises develop mental power and grasp, logical method and control of feeling as well as of voice and body.

To develop a speaker demands a training of the whole nature, mind, body, and voice. This secures economy of force and establishes self-control. Thought and feeling are trained and brought into unity. Speakers are practiced in all kinds of discussion to develop thinking. Practical training is given to the logical instinct. Naturalness and simplicity in melody are secured. The reproductive faculties are trained to act naturally. Oratory is studied as an art. The laws of Expression are applied to style in delivery.

### COURSES

1. EXTEMPORANEOUS SPEAKING.
2. DISCUSSIONS.
3. METHODS OF ORATORS.
4. ART OF SPEAKING.
5. DEBATE.
6. ORATORIC STYLE.

## Lecturers

### PUBLIC READING AND IMPERSONATION

Public Reading, or the Vocal Interpretation of Literature, is a special form of art based upon the trained consciousness which is developed through the practical study of the languages used in the Spoken Word — namely, Voice, Pantomime, and Words. It is interpretative, and manifests in living forms the very spirit of literature. It is a more imaginative art than the drama, since it does not depend upon scenery or stage accessories to produce its effects.

There are as many forms of public reading as there are forms of literature to interpret. Lyric thought would find its interpretation in what Lanier calls the "art of speech tunes." Narrative and descriptive forms of poetry and prose find their expression in Participation and Personation; the most truly dramatic form of literature, in Impersonation and Monologues; oratory, in Public Speaking.

### COURSES

1. VOCAL INTERPRETATION OF LITERATURE.
2. THE MONOLOGUE.
3. CRITICISM.
4. READING AS AN ART.
5. IMPERSONATION.

Recitals, affording practical platform experience, with critical audiences, are given weekly throughout the year, with occasional public interpretations of literature, especially at the close of the year. Students are sent out also to conduct entertainments in and around Boston.

### DRAMATIC TRAINING

The training of the dramatic artist depends upon the awakening of dramatic imagination and sympathy, and the diffusion of a conscious

intelligence and control through the body. The voice and the body must be made sympathetically responsive. The free and spontaneous expression of the individual must be co-ordinated with the limitations of a scene or in relation to the other characters.

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student artistically and harmoniously unfolded. The dramatic artist must first be himself, and until he is truly so, he cannot artistically or altruistically enter into a right realization of other characters.

There is a comprehensive study of the languages concerned in dramatic art. The modes of pantomimic action, the command of the voice modulations, and the ability to enlarge and extend these at will are so developed as to render the lines intelligently and to reveal the thinking of the character. Characterization is not mechanical imitation, but imaginative and sympathetic assimilation founded upon psychological principles, and implies the development of the artistic nature.

Dramatic rehearsals in every form of the art are conducted: burlesque, farce, melodrama, comedy, and tragedy are studied and distinguished from each other. Courses are given in dramatic action and characterization and the principles of stage business.

### COURSES

- |                           |                        |
|---------------------------|------------------------|
| 1. DRAMATIC THINKING.     | 2. DRAMATIC REHEARSAL. |
| 3. STAGE BUSINESS.        | 4. FORMS OF THE DRAMA. |
| 5. CHARACTERIZATION.      | 6. MODERN DRAMA.       |
| 7. OLD COMEDIES.          | 8. POETIC DRAMA.       |
| 9. HISTRIONIC EXPRESSION. |                        |

### TEACHERS OF VOCAL EXPRESSION AND SPEAKING

Ability to teach expression is rare. It demands thorough knowledge of all aspects of human nature, literature, and expression, and deep insight into motives. It calls for imagination, a peculiar form of dramatic sympathy, and great earnestness. A thorough study of pedagogical principles is also necessary.

The obstacles in the way of a sympathetic appreciation of the possibilities of others, and of insight into others' ideals, as well as the wide knowledge required, account for the fact that a true teacher of Expression is the rarest of artists.

The teacher must understand the philosophic principles upon which the courses rest, master all the programs of exercises in training voice and body,

understand the psychology of Expression, be able not only to accentuate his own thinking but to lead the thinking of others, comprehend thoroughly the sciences of training, and at the same time become expert in the creative work in the School of Expression so as to recognize and inspire it in pupils.

Each student is set to observe nature in himself, and is required to study the difference between work by imitation or by mechanical rules, and by development. Practical normal courses in methods of teaching with criticisms on subject-matter and modes of handling a pupil or class are given. Normal students after completing their courses are given an opportunity to review, under the President, the fundamental steps and to assist in teaching. This is also done at present in connection with the work of one of the summer terms.

### COURSES

1. PRINCIPLES OF EDUCATION.
2. METHODS OF TEACHING VOCAL EXPRESSION.
3. METHODS OF TEACHING VOICE.
4. REVIEW OF FUNDAMENTALS.
5. HISTORY OF ELOCUTION.
6. PSYCHOLOGY OF VOCAL EXPRESSION.

### TEACHERS OF LITERATURE AND ENGLISH

Teachers of literature should possess not merely a knowledge of the language and of data regarding writers, but a sure literary instinct and imaginative insight. No one can teach literature without a thorough knowledge of the natural languages and a realization of the fact that the noblest writing is written with a view to its being complemented by the voice. This is not only true of dramatic literature but of lyric, epic, and all others, except the essay and the novel.

The School insists upon the difference between a method of education by acquisition and one by practical training, and accentuates practical training. Especially it emphasizes the necessity of studying literature as a form of art, and, by means of artistic endeavor, it develops English by awakening and stimulating creative energy. Form is studied secondarily to substance, for manner is only an external of force. All the teaching in the School of Expression obeys the law: "From within outwards," and yet it does not neglect form, but regards it all the more thoroughly and carefully because it is put in its right place. The intensive study of literature in Vocal Expression is complemented by the extensive study of the history of literature and the peculiarities of great authors. The re-

lation of Vocal Expression to literature and the relation of all the arts to each other is carefully studied and illustrated. Peculiarities of literary art are studied from a broad and philosophic point of view. Principles of rhetoric and English composition are not neglected.

## METHODS OF TEACHING READING IN THE PUBLIC SCHOOLS

Courses of graded and progressive steps with principles of training are given to public school teachers. Programs of exercises for the voice and practical problems adapted to the needs of pupils of the primary, grammar, and high school grades are arranged for teachers. Teachers also receive training in the control of their own voices.

[Special classes are provided for those unable to take a full course.]

## PREACHING

The development of the preacher is the most peculiar and difficult problem of education. Mere knowledge will not do the work. The whole nature must be developed. Mind, voice, and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and all the spiritual faculties and powers realized. The present failure in the development of the preacher is due to the substitution of mere scholarship for individual training, personal culture, and spiritual realization.

Preachers receive training of the voice and body in order to secure economy of force and self-control. The preacher is given control of the instruments of Expression. He is also given command of conversational melody and a vocabulary of delivery.

At the same time steps are taken to unfold the mental, emotional, and spiritual powers of the preacher. Courses are given for the development of the imagination and dramatic instinct, and to secure control of feeling. Faults peculiar to clergymen are corrected by eradicating their causes. Special studies are given in the interpretation of the Bible and the reading of hymns.

Special classes and work are arranged for preachers in both the summer and winter terms. All preachers are invited to correspond with the School and to recognize themselves as agents not only of the efforts to establish a School of Preaching but to advance the School in its other departments.

The Trustees hope, in the near future, to secure sufficient aid to establish a regular School of Preaching, founded on an entirely different basis from anything now taught in any Divinity School.

The President of the School has trained three thousand preachers. The reception accorded his "Vocal Interpretation of the Bible," and his



experience in teaching in seven different theological schools emphasizes the demand for such an institution.

The following are among the courses that have been especially arranged:

#### COURSES

- |                                       |                         |
|---------------------------------------|-------------------------|
| 1. THE VOICE.                         | 2. MELODY IN PREACHING. |
| 3. VOCAL INTERPRETATION OF THE BIBLE. | 4. SPEAKING.            |

[See special circular.]

#### LITERARY STUDENTS AND DRAMATIC OR OTHER WRITERS

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality of style of able writers. Dramatic authors have taken the courses on Stage Business, Dramatization, and Characterization as an aid in realizing the peculiar nature of the play. Style in writing is developed by offering a stimulus to thinking. The laws of writing are perceived from a study of the universal principles of art, and are not allowed to degenerate into mere mechanical rules.

### Special Departments

**I**N addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or who are hindered from taking diploma courses. Work in any subject, when needed, is given by the teachers to suit, so far as possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

#### I. PREPARATORY COURSES

Owing to the large number unprepared for the advanced work of the regular courses, but who desire to enter the School, and on account of the large number who desire to enter for the sake of health, strength, or peculiar conditions, a preparatory course is offered, consisting of studies in Vocal Expression, Voice Culture, and Harmonic Training, and work in English. These courses are under the regular teachers and receive careful attention. The classes are elective, and a student can take from four to sixteen hours a week according to opportunity.

All students will be carefully examined and work arranged to their advantage.

Students in the high schools or colleges in the neighborhood of Boston can take two or four hours of this work on Saturdays. Such a course proves of great advantage and does not interfere with the regular studies of students.

## II. PREPARATORY HOME STUDIES

Students at a distance are often prevented for years from entering the School of Expression; to accommodate these as well as to aid our own advanced students and to keep all graduates in all parts of the world in touch, home courses have been arranged which are adapted to every need.

Any one prevented at present from coming to the School of Expression may begin work, and after entrance one half of the fees charged for home work will be remitted from the regular tuition. (Send for Home Study Circular.)

## III. LABORATORY OF VOICE AND TRAINING

Parents, teachers, and physicians are invited to bring children or persons with any peculiarities of speech, tone, or bodily action, and receive the advice and counsel of the teachers. Those suffering from ministerial sore throat, teachers suffering from weakness, or from misuse of voice, and all afflicted by impediments of speech receive careful attention and courses of training needed to correct defects.

## IV. STAMMERING AND IMPEDIMENTS OF SPEECH

Persons suffering from speech defects receive careful diagnosis and prescription of work for the cure of impediments.

## V. TEACHERS OF THE DEAF

Courses in harmonic and vocal training have been arranged in special sections under a special instructor, on the relation of articulation to voice and thinking, and the introduction of such exercises as will improve the voices of deaf mutes.

## VI. PUBLIC SCHOOL TEACHERS

Special courses and classes are arranged for teachers on Saturday afternoon and in the evening, in the following subjects:— The use of the voice, vocal expression, and methods of teaching reading.

## VII. CHILDREN'S CLASSES

On Saturday and on one other afternoon a week, special courses have been arranged for children. The work includes vocal training, reading, and recitation, simple harmonic gymnastics, with rhythmic exercises for promoting health and strength.

## VIII. PHYSICAL TRAINING

Aside from the physical training of the regular courses in the School, normal courses in gymnastics are arranged for those studying to become teachers of gymnastics; also practical courses in the gymnasium for special students who wish systematic exercises for health and strength.

(See "Organic Gymnastic" circular.)

## LX. EVENING CLASSES

Thorough courses are given in Vocal Training, Harmonic Gymnastics, Vocal Expression, Reading, Speaking, and Dramatic Art. (See special circular.)

## X. SUMMER COURSES

The summer terms and courses of the School are unique, thoroughly organized, practical, and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time.

Several of the regular advanced courses are given at these terms. Many professors of our best colleges and universities, the ablest teachers of speaking, prominent clergymen, and other professional men attend.

The courses are now arranged so that a student can enter in May, take a year's work between that time and the opening of the regular School year in October, and then enter the special Middle Year class. Three summer terms also prepare for admission to this class.

The full regular work of any summer term, taken from the first to the last day of the session, will count for the completion of a Diploma course in the School. (See special circular.)

## XI. ELECTIVE COURSES

Single courses and groups of subjects are given in Vocal Training, Physical Training, Development of the Grace of the Body, Vocal Expression, Literature, English, General Work for Health and Physical Training, Spiritual Aspirations of Expression, and similar subjects. In every case, elective courses will be prescribed according to needs, occupations, and circumstances.

## Advice to Applicants

**S**TUDENTS intending to enter the School should apply for admission early, that they may be advised regarding preparation for entrance.

Important courses have been arranged to aid students in preparation. Applicants are advised to register in these Home Study courses even when under a preparatory teacher.

### REQUIREMENTS FOR ADMISSION

Applicants for admission to the School are requested to present testimonials as to character, from pastor or other person of recognized standing.

Applicants for the regular Diploma courses should be graduates of a high school or possess an equivalent amount of education and culture.

Students with less than a high school preparation will be examined, and if necessary, entrance conditions required to be made up before graduation from the School of Expression.

Applicants for the Professional courses must in addition show ability in the particular form of Expression they choose for specialization.

### REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to the Special Middle Year courses must have mastered not only the general requirements for admission, and present certificates from former teachers stating the subjects studied and the number of hours taken in class and in private, but must also be examined in the leading studies of the first year. When the artistic interpretation and knowledge of the student is sufficient and the examinations satisfactory, he will be received into the advanced classes with such conditions as the examiner shall deem necessary. Such students must attend twenty-four hours a week, and pay a fee of fifty dollars. All students, before graduating, are required to pass in the fundamental work of the first year, as well as in advanced courses.

College graduates, or those having equivalent attainments, may take the three years' courses in two years. Such students are also required to take twenty-four hours a week of class work and to pass all the examinations in the first, second, and third year groups of courses.

Unless students are well prepared and are physically strong, they are urged not to shorten their courses. So much time is required for collateral reading, and for preparing literary interpretations, that the best results cannot be attained by going rapidly through the course, however hard the student may work or however faithful the teachers may be.

## General Information

An adequate library of books on Expression, Oratory, Dramatic Art, and technical topics, is available, for all students, at the School.

For collateral and extended reading and research, students of the School are granted special privileges at the Boston Public Library, just across the street. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art and history are open to the School as freely, and without cost, as if it were the sole possession of the School. Too great value cannot be put upon such convenient and complete opportunities for reading and study.

### READINGS AND RECITALS

Recitals with readings, literary interpretations or impersonations, form an important feature in the methods of the School.

The creative studies of different years, classes in rendering, and rehearsals are preparatory to the informal recitals held every Monday at twelve o'clock, and these informal recitals are the studios whence the annual recitals are produced.

Every regular student in the diploma courses is expected to take part in these three and other grades of recital work.

Professional students are allowed, when their work is adequate, to give special public recitals under their own name and for professional purposes.

The entertainments on Monday or Saturday noons, and occasionally in the afternoon and evening, form important courses to which many citizens of Boston have subscribed for reserved seats.

Students are allowed to present satisfactory work to the public at reasonable rates; churches, societies, and lodges will be supplied through the Recital Director.

## **DIPLOMAS**

The work of the School is arranged in groups of courses, and diplomas are awarded according to the number and nature of the courses mastered.

### **I. THE PERSONAL CULTURE DIPLOMA**

Requires the mastery of first and second years' work. This work is not professional, but personal. It is given for the mastery of the courses which are arranged for the development of every one.

### **II. THE SPEAKER'S DIPLOMA**

Requires thirty to forty courses, elective, with special requirements in discussion, extemporaneous speaking, debate, and the special courses in oratory. The professional training given differs somewhat with different professions, for example, preachers receive training in Bible reading and hymn reading, and other subjects separate from the work assigned to lawyers or lecturers.

### **III. THE PREACHER'S DIPLOMA**

A post-graduate course for graduates of theological schools requires the mastery of twenty courses which can be accomplished easily in one year.

### **IV. THE TEACHER'S DIPLOMA**

For the first, second, and third year groups of courses, with the exercises in methods of teaching, three school years, or the equivalent, is required. The diploma calls for the mastery of the fundamental training. The courses fit a student to become a teacher of Voice, Vocal Expression, and Speaking. Mature students in good health are permitted to take the three years' course in two years under certain conditions, but the full complement of courses must be completed.

### **V. THE PUBLIC READER'S DIPLOMA**

Three regular groups of courses, at least forty-five, are required. The amount of work is the same as for the Teacher's Diploma, the difference being in the amount of creative work required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism.

### **VI. THE DRAMATIC DIPLOMA**

Three groups of courses, at least forty-five, are required, the amount of work being the same as for the Public Reader's Diploma, the difference

consisting in the emphasis on Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatizations, Stage Business, and Histrionic Expression. Writers of plays may substitute extra work in Dramatization for some of the work in Impersonation.

#### VII. THE LITERATURE DIPLOMA

At least thirty courses, with special emphasis upon English, Literature, Art, and creative work in writing.

#### VIII. THE ARTISTIC DIPLOMA

At least sixty courses, or fifteen after the mastery of the Public Reader's or Dramatic Diploma, with high artistic attainment in Impersonations, Public Reading, or some field of Dramatic Art.

#### IX. THE PHILOSOPHIC DIPLOMA

At least sixty courses, or fifteen after the attainment of the Teacher's Diploma, with special emphasis upon the philosophy of Expression, the relation of all the arts, or the attainment of success in teaching some form of Expression.

### DECORATIONS

All who have attended the School at least three full years, and have achieved high attainment in their courses, will be decorated as follows: for high personal development and control, the *white cross*; for broad knowledge of Expression and ability to teach it, the *blue cross*; for artistic public reading, the *red cross*; for dramatic and histrionic art, the *purple cross*; for high attainment as a speaker, the *golden cross*.

Persons who have attained success in some department of expression, after attending the school four years; from advanced home studies; or from reaching high artistic honor, will receive in artistic and creative work, the *purple star*; in teaching, the *blue star*. Any who have made noble sacrifices or rendered great service to their fellow-men, the *white star*.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists who have reached high artistic attainments. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received them.

These are post-graduate honors and will be granted either at Commencement, the Annual Opening, or at the close of the August Summer Term.

## LOANS AND ASSISTANCE

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their courses or take positions before finishing their studies.

The following loan scholarships are available.

### ELIZABETH BANNING AYER SCHOLARSHIP

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

### J. W. CHURCHILL ANNUAL SCHOLARSHIP

Founded from the receipts of readings given to the School of Expression.

### DANA ESTES ANNUAL SCHOLARSHIP

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

### THE STUDENTS' SCHOLARSHIP FUND, 1902

The sum of one hundred dollars to be loaned to some worthy student, who has spent at least one year in the School.

Will others kindly aid these deserving, earnest, pupils?

The corporation is composed of leading citizens and prominent educators in different parts of the country. Their names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

The adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of teachers, and the delivery of speakers, but will be an aid to general education.

The call for assistance is not local. The graduates of the School who come from every state and country are filling positions in all parts of the world. What better use of means than to aid young people to realize their ideals! All who will aid will receive co-operation from the School.



## BOARD AND HOME

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Students can board either in the same house with teachers, in private families, or in student's home for from \$125 to \$200 a year.

The placing of students in homes is supervised by the teachers, and a student is not allowed to choose a home without consulting the Registrar.

One of the teachers acts as matron to the ladies in attendance, and all the teachers keep in personal touch with students. Chaperones will be provided when parents request such supervision.

Students are requested to inform the Registrar of their requirements for accommodations, and price to be paid for board, and accommodations will be selected subject to the student's approval on arrival.

Students will be met at trains when parents request it.

## Date of Opening

The School year opens on the first Thursday in October each year, and closes on the second Thursday in May. Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a.m. There is a recess on legal holidays, and for ten days at Christmas.

## Applications for Positions

Institutions desiring teachers for permanent or temporary positions are requested to apply to the President or Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection will be made. No other one is so competent to judge of the possibilities of the student as are his teachers.

Please address communications to the Dean, or President S. S. Curry, Ph.D., Pierce Building, Copley Square, Boston.

## Tuition Fees

Each regular group of courses, for the year . . . . . \$150.00

(To be paid \$100 on opening day, and \$50 on or before the second Monday in January.)

The following are all payable in advance:

Work chosen by subjects, one hour each week, for the year	\$15.00
Four hours on one day, each week, for the year	40.00
Any regular course one month	25.00
Evening Classes, one hour a week, twenty weeks	10.00
"    "    two hours "    "    "    "    "	18.00
"    "    four hours "    "    "    "    "	30.00
For gymnasium, one hour "    "    by the year	12.00
"    "    two hours "    "    "    "    "	20.00
Home Study Course, for the year	10.00
For Diploma	5.00
For Chaperone, according to circumstances.	
Extra Examinations, each	5.00
Preparatory Term, September	30.00
Personal Lessons, per hour	1.00 to 6.00

Students who have paid \$450 are charged no further tuition for the regular work of any of the three years. Clergymen, theological students, and teachers, special rates. For terms of Gymnastic courses or School of Preaching, see special circulars. Students irregular in attendance will be required, before graduating, to make up all irregularity, subject to extra charge. No reduction, except in case of sickness protracted beyond one month. Rebate on account of sickness calculated on the basis of work by the month. For Summer School rates, see special circular.

# Students, 1904-1905

## POST-GRADUATE YEAR

Nana Mae Bearse . . . . .	<i>West Medford</i>
Mary Elizabeth Beck, B.S. (Chattanooga Normal University) . . . . .	<i>Chattanooga, Tenn.</i>
Belle Joy Butterfield . . . . .	<i>Andover</i>
Caroline Angeline Hardwick . . . . .	<i>Annapolis, N.S.</i>
Mrs. Theresa de la Tour Herrick . . . . .	<i>Baltimore, Md.</i>
Ethel Ewings Page . . . . .	<i>Somerville</i>
Martea Gould Powell . . . . .	<i>Denver, Colo.</i>
Mrs. Eulie Gay Rushmore . . . . .	<i>Boston</i>
Charles Williams, A.B. (Harvard) . . . . .	<i>Windsor, Vt.</i>

## SENIOR YEAR

Leona Townsend Ball, A.B. (Ouachita College) . . . . .	<i>Ravenden, Ark.</i>
Grayce Nickerson Cook . . . . .	<i>Dorchester</i>
Maud Frances Donovan . . . . .	<i>Cleveland, Ohio</i>
Mabel Haywood Hall . . . . .	<i>Lowell</i>
Edward Morgan Lewis, A.B., A.M. (Williams College) . . . . .	<i>Williamstown</i>
Frances Catherine Maghee . . . . .	<i>Evansville, Ind.</i>
Carolyn MacKay Medders . . . . .	<i>Baltimore, Md.</i>
Edith Winifred Moses . . . . .	<i>St. Louis, Mo.</i>
Mrs. Minnie Hawley Playter . . . . .	<i>Boston</i>
Mary Elizabeth Rice . . . . .	<i>Brookline</i>
Edward Saxon . . . . .	<i>Danville, Ky.</i>
Hester May Torrance . . . . .	<i>Minneapolis, Minn.</i>

## MIDDLE YEAR

Bertha Elizabeth Auracher . . . . .	<i>Lisbon, Iowa</i>
Georgianna Chamberlain . . . . .	<i>Westwood</i>
Samuel Titus Cheshire . . . . .	<i>Syosset, L.I.</i>
Leah A. Coleman, A.B. (Kee Mar College) . . . . .	<i>Hagerstown, Md.</i>
Annie Stone David, B.E. (Greenville Female College) . . . . .	<i>Greenville, S.C.</i>
Marjorie Kathleen Davie . . . . .	<i>West Medford</i>
Florence Caroline Esselstyn, A.B. (Claverack College) . . . . .	<i>Schenectady, N.Y.</i>

Zana Batson Frazer . . . . .	<i>Versailles, Ky.</i>
Annie Joyce Galbraith, A.B. (Georgia Robinson Christian College) . . . . .	<i>Henderson, Tenn.</i>
Anna Louise Greenleaf . . . . .	<i>Wauseon, Ohio</i>
Emma Antonia Gregory . . . . .	<i>Roxbury</i>
Jane Effie Herendeen . . . . .	<i>Jamaica, L.I.</i>
Lulu Mae Hiltz . . . . .	<i>Stoneham</i>
Sallie P. Hines . . . . .	<i>Faison, N.C.</i>
Ethel Vyvyan Laughton . . . . .	<i>St. Albans, Me.</i>
Ina Blanche Lord . . . . .	<i>Oxford, Me.</i>
Josephine McArthur . . . . .	<i>Thorold, Ontario</i>
Lena Eloise Miller . . . . .	<i>Wellsville, N.Y.</i>
Bertha Everett Morgan . . . . .	<i>Roxbury</i>
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Elizabeth Josephine Nugent . . . . .	<i>Lindsay, Ontario</i>
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Mabel V. Rivers, A.B. (East Mississippi College) . . . . .	<i>Meridian, Miss.</i>
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Bertha Mons Swenson . . . . .	<i>Roxbury</i>
Ella Almena Thompson . . . . .	<i>Woodfords, Me.</i>
Susan Leona White . . . . .	<i>Alfred, N.Y.</i>
Ethelle Whittington . . . . .	<i>Valdosta, Ga.</i>

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Marion Louise Baskin . . . . .	<i>Bishopville, S.C.</i>
Smiley Jordan Blanton, B.S. (Vanderbilt Uni- versity) . . . . .	<i>Nashville, Tenn.</i>
Lillian Frances Dearing . . . . .	<i>Shelbyville, Tenn.</i>
Francis Katherine Gooch, A.B. (Logan College) . . . . .	<i>Russellville, Ky.</i>
Jessie Marie Jepson, A.B. (Carleton College) . . . . .	<i>Minneapolis, Minn.</i>
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Sybil Snell . . . . .	<i>Windsor, N.C.</i>
Elizabeth Lee Synan . . . . .	<i>Franklin, Tenn.</i>
Oranna Ellen Utt . . . . .	<i>Morgantown, W. Va.</i>

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Mabel Irene Bartlett, Ph.B. (Brown University) . . . . .	<i>Providence, R.I.</i>

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Eva Jeanette Waskey . . . . .	<i>Baltimore, Md.</i>
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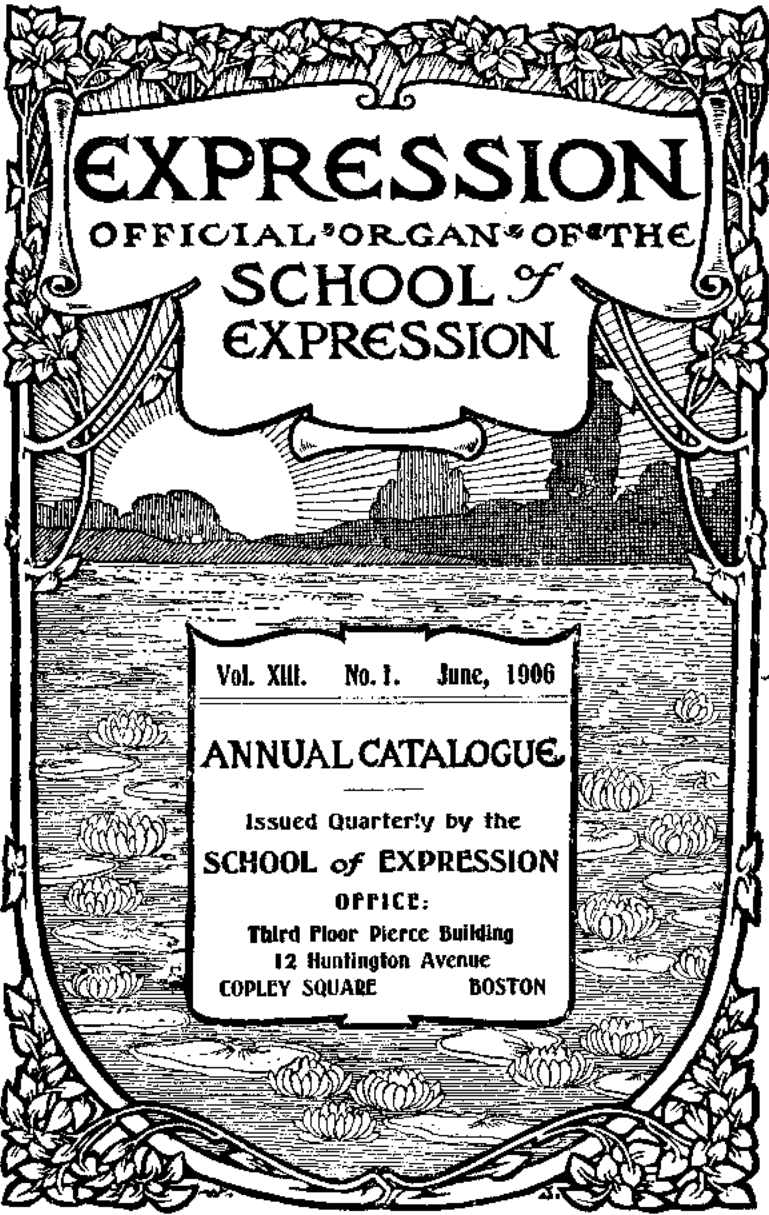
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A decorative border of leaves and flowers surrounds the entire cover. In the background, behind the central text, is a landscape illustration featuring a body of water with lily pads, distant hills, and a sun or moon partially obscured by clouds.

# EXPRESSION

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SCHOOL OF  
EXPRESSION

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12 Huntington Avenue  
COPLEY SQUARE BOSTON



CATALOGUE  
OF THE  
SCHOOL OF EXPRESSION



1906

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Boston  
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Rev. George W. Shinn, D.D.	Hon. Nathaniel J. Rust
Charles E. Allen, LL.B.	Rev. Samuel L. Loomis, D.D.
Frank W. Hunt	

### FINANCE

Hon. Nathaniel J. Rust	Rev. J. Stanley Durkee, A.M.
Frank W. Hunt	

### EXAMINING

Rev. George W. Shinn, D.D.	Rev. George Landor Perin, D.D.
Rev. Dillon Bronson, Ph.D.	Rev. P. S. Henson, D.D.
Pres. Charles L. White, D.D.	

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T. B. Aldrich	S. W. Langmaid, M.D.

James J. Putnam, M.D.

\* Deceased



# The Faculty

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## Samuel Silas Curry, Ph.D., Litt.D., President

A.B., Grant Univ., 1872; B.D., Boston Univ., 1875; A.M., 1878; Ph.D., 1880; Litt.D., Colby Univ., 1905; "Snow Prof. of Oratory," Boston Univ., 1879-88; Acting "Davis Prof. of Eloc.," Newton Theol. Institution, 1884-—; "Instr. in Eloc.," Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harv. Div. School, 1896-1902; Librarian of Boston Art Club, 1891-1902; grad. of Prof. Monroe and of Dr. Guilmette, pupil of the elder Lam-perti, and of Steele Mackaye (the assistant and successor of Delsarte), and of many others in Europe and America; Author and Lecturer.

## Anna Baright Curry, Dean

Grad. Cooks' Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79; Prin. of Sch. of Eloc. and Expression, 1879-83; Pupil of Prof. Monroe, Dr. Guilmette, and others; Originator of "Impersonations"; Public Reader; Shakespearean Reader; Interpreter of the Higher Forms of Poetry and Literature, such as the Lyric, especially The Psalms, the Epic, and Poetic Drama, and Dramatic Narrative.

## Heloise Edwina Hersey, A.B., Vassar

## Charles Malloy

Personal friend of Emerson; Lecturer on Emerson and Browning, and various spiritual phases of Poetry for many years at Greenacre and before Literary Clubs.

## Caroline Angeline Hardwick, Registrar

Teacher's Diploma, School of Expression, 1899.

## Binney Gunnison, A.B.

A.B. Harv. University, 1886; Diploma, Sch. of Expression; Teacher's Diploma, 1898; Instructor in Elocution, Andover Theol. Seminary, 1902.

## Mary Lena Wilkinson

Grad. Sch. of Expression, General Culture Diploma, 1896; Teacher's Diploma, 1897; Regular and Special Student, five years; Special Courses, Harvard Univ., 1903-1904; Special Instructor Sch. of Expression, since 1896.

## Howard Garfield Seldomridge

Teacher's Diploma, School of Expression, 1903.

## Lucy Sherwin Pierce

Radcliffe College.

**Frances Catherine Maghee**

Teacher's Diploma, School of Expression, 1904.

**Eulie Gay Rushmore**

Reader's Diploma, School of Expression, 1902; Artistic Diploma, 1903.

**John Seaman Garns**

General Culture Diploma, School of Expression, 1904.

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**Eliza Josephine Harwood**

Grad. Posse Gymnasium, 1895; Special Post-Grad. course, 1896; one of the only two pupils of the late Baron Nils Posse, who pursued a special third year course, under his personal direction; has studied with twenty-five teachers in different phases of Vocal Training and Gymnastics; Gilbert's School of Dancing, 1905.

**Fräulein Hermine Stüven**

Instructor in German, Wellesley College.

**William Seymour**

Sir Henry Irving Instructor in Dramatic Rehearsal.

**Herbert Q. Emery**

Dramatic Artist and Manager, fifteen years; Assistant Instructor in Dramatic Rehearsal.

**Oscar Fay Adams**

Author of "Handbook of English Authors," "Handbook of American Authors," "Story of Jane Austen's Life," "Post Laureate Idylls," "The Presumption of Sex," "A Dictionary of American Authors," "The Archbishop's Unguarded Moment"; Editor of "Through the Year with the Poets," in 12 vols.; "Chapters from Jane Austen," Selections from William Morris, with notes. American Editor of the Henry Irving edition of Shakespeare. Lecturer on Literature, History, and Architecture, in London and in many cities of this country.

**Rev. Alfred A. Wright, D.D.**

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**LIBRARIAN**

**Caroline Angeline Hardwick**

**SECRETARY**

**Binney Gunnison**

**BURSAR**

**Anna Baright Curry**

# Lecturers and Readers

## Recent or Engaged for Next Year

Rev. George W. Shinn, D.D., Rector of Grace Church, Newton, Mass.,  
Pres. of the Trustees

"Stephen Phillips, his Poems and Plays." "Paul Laurence Dunbar, the Negro Poet  
and Novelist." "The Miracle Plays."

Mrs. Kate Gannett Wells, Member of the Mass. State Board of Education  
since 1897.

"The Poetry of Sidney Lanier."

Alfred Hennequin, Ph.D.

A.B., Univ. of France; A.M., Univ. of Mich.; Ph.D., Univ. of Leipsic; courses of study  
at Oxford, Upsala, and Tubingen Universities; Author of "The Art of Playwriting," and of  
other works on Language, Art, and Literature. Course of lectures on the Technique of  
the Drama.

Homer B. Sprague, Ph.D.

A.B. Yale, 1852; A.M., 1855; Ph.D., Univ. of New York, 1872.

"Shakespeare" — A course of ten lectures.

Heloise Edwina Hersey, A.B., Vassar

Nineteenth Century Poets — A course of twenty lectures. "The Modern Drama" —  
A course of five lectures.

Hamilton Coleman

Member of Richard Mansfield's Company. "An Hour with Shakespeare."

Wellington A. Putnam

"Herod" — Stephen Phillips.

Rev. Woodman Bradbury, A.B., Colby Univ., Member of Phi Beta Kappa,  
Pastor of Old Cambridge Baptist Church

"The Ring and the Book" — Browning.

Rev. Albert Millett, S.S.

"Plain Song" — A course of three lectures.

Mrs. Anna Baright Curry

"The Story of the Passion." Homer's "Iliad." The "Psalms." "Parsifal" — Wagner.  
Shelley's "Prometheus Unbound." "Idylls of the King" — Course of six lecture readings.

Fräulein Hermine Stüven

"Goethe" — A course of three lectures.

\* Alexander Melville Bell

"Visible Speech."

\* Deceased

John J. Enneking, Artist, Pupil of Bonnat, etc.  
Conferences and Talks on Art.

J. T. Trowbridge  
Recital from his own works.

### In Previous Years

Sir Henry Irving  
Miscellaneous Readings.

Ellen Terry  
Miscellaneous Readings.

\* Rev. Phillips Brooks, D.D., Bishop of Massachusetts  
"Nature of Expression."

Rev. Edward Everett Hale, D.D.  
"Extemporaneous Speaking."

\* Henry N. Hudson, LL.D.  
"Culture and Acquirement." "Shakespeare."

Mrs. Erving Winslow  
"Peg Woffington."

Ralph Waldo Trine  
"What all the World's A-Seeking."

\* Professor John Wesley Churchill, D.D.  
Miscellaneous Readings.

Hezekiah Butterworth  
"Reminiscences of Longfellow."

Rev. Geo. L. Perin, D.D.  
Illustrated Lecture on Japan.

Leland T. Powers  
"The Taming of the Shrew" — Shakespeare.

\* Rev. William Rounesville Alger, Author of many Philosophical and  
Other Books

"The Seven Fine Arts." "Expression and Human Nature." "Rhythm." "Drama  
of the Face" — Six lectures.

\* Rev. James Henry Wiggin  
"The Plays of James A. Herne." "The Choir Invisible." "Sothorn's Hamlet."

Elbert Hubbard, Editor of "Philistine"  
"Books and Bookmaking." "Elizabeth Barrett Browning."

\* Deceased.

Mrs. Louise Chandler Moulton

Readings from her own poems.

Mrs. Kate Tannett Woods

"Moral Power of the Conscientious Novelist."

Rev. Francis B. Hornbrooke

Browning's "Pompilia."

Mrs. Mary Steele Mackaye

"Reminiscences of Delsarte."

Rev. Samuel M. Crothers, D.D.

"The Appreciation of Literature."

Mrs. Josephine Etter Holmes

"The Little Minister" — Barrie.

Miss Carolyn S. Foye

"Midsummer Night's Dream" — Shakespeare.

Mr. Charles Malloy

"Emerson and Browning."

Miss Helen A. Clarke, Editor of "Poet Lore"

"On Browning."

Mr. Ernst Perabo, Pianist

"Musical Expression" Recital.

Mrs. Alice Kent Robertson

From "Paola and Francesca" — Stephen Phillips.

Charles Williams, A.B.

"Enoch Arden" — Tennyson. "The Crisis" — Churchill.

Frank Sanborn of Concord

Author, Philosopher and Philanthropist. "Reminiscences of Emerson."

Henry Wood

"The Art of Thinking."

Edward D. W. Hamilton

"Lecture on Art."

President Curry

"Art Movements of Our Time" — A course of four lectures. "Spiritual Ideals in Poetry" — A course of ten lectures. "Spirit of Greek Art." "Tennyson and Browning." "The Monologue." "Vocal Interpretation of the Bible." "The Voices of Teachers." "The Spoken Word in Education."

## Recitals and Lectures

- Sept. 21. Address at opening of Evening Classes, "Your Leisure Moments," President Curry.
- Sept. 28. "Art and Play," President Curry.
- Oct. 5. Opening Exercises. Address by Rev. B. Alfred Dumm, Ph.D.
- Oct. 7. Students' Recital.
- Oct. 8. "Ideals and Their Realization," President Curry.  
Dedication of New School Home.
- Oct. 13. "Expression vs. Elocution," President Curry.
- Oct. 14, 28, Nov. 4, 18, 24, Dec. 2. Students' Recitals.
- Dec. 9. Henry Van Dyke Recital.
- Dec. 16. Dr. W. H. Drummond Recital, by Miss Edith M. Smail.
- Dec. 20, 26, Jan. 13, 20, 27, Feb. 3. Students' Recitals.
- Feb. 10. Folklore Recital.
- Feb. 14, 21, 28. Course of three lectures on "Dramatic Art," by Alfred Hennequin, Ph.D.
- Feb. 15. Lecture by Mr. Frank Sanborn.
- Feb. 17. "Listening to Music," lecture by Mr. Arthur M. Curry.
- Feb. 23, 24. Students' Recitals.
- Mar. 3. "Program Music," lecture by Mr. Arthur M. Curry.
- Mar. 6. Elizabeth Barrett Browning Celebration, under the auspices of the Graduate Club.
- Mar. 8, 15, 22, 29, Apr. 5, 12, 26. "The Fine Art of Seeing Things," six lectures by Dr. A. A. Wright.
- Mar. 9. Students' Recital.
- Mar. 10. Elizabeth Barrett Browning Recital.
- Mar. 16. Students' Recital.
- Mar. 17. "The Opera," lecture by Mr. Arthur M. Curry.
- Mar. 22. Readings by Prof. John Duxbury.
- Mar. 23. "Old Ballad" Recital.
- Mar. 24, 29, 31, Apr. 7. Students' Recitals.
- Apr. 13. "The Story of the Passion," by Anna Baright Curry.
- Apr. 14. Students' Recital.
- Apr. 20. First Junior Recital.
- Apr. 21. Students' Recital.
- Apr. 25. Second Year Recital.
- Apr. 26. "Last Days of Pompeii," recital of an original dramatization, by Miss Jessie M. Wheeler.
- Apr. 27. Kipling Recital.
- Apr. 28. "Algernon Charles Swinburne," Lecture Reading, by Smiley J. Blanton, A.B.
- Apr. 30. Hawthorne Recital.
- May 1. "Captain January," recital of an original dramatization, by Miss Jessie M. Jepson.
- May 3. Second Junior Recital.
- May 4. Second Year Special Recital.
- May 5. "Much Ado About Nothing," impersonation by Miss Pauline S. Townsend.
- May 5. "The Garden of Lies," recital of an original arrangement by Miss Ruth Robb Finney.
- May 6. Baccalaureate Address, by President Curry.
- May 8. Dramatic Recital.
- May 9. Third Year Recital.
- May 10. Graduation Exercises.
- May 10. Annual Banquet of the Alumni Association, and Reception at the Westminster.
- May 11. Closing Exercises.

# Foundation and Aim

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## History

Though from time to time many attempts have been made to establish in Boston a permanent School of Speaking, of a professional character, on a solid, scientific basis, all failed, sooner or later, until Boston University, at its foundation in 1873, established a School of Oratory as one of its departments, with Prof. Lewis B. Monroe as Dean.

At his lamented death, in 1879, that School was discontinued as a separate department, and Dr. S. S. Curry was chosen to carry on its work, in connection with the "School of All Sciences."

Special classes were formed, which steadily increased in numbers and interest, until the Trustees permitted Dr. Curry, then "Snow Professor of Oratory," to organize them into what now constitutes the School of Expression.

With the co-operation of leading citizens, literary men, and educators, the School became an independent corporation. Efforts were then made to establish educational standards, and to secure funds for a larger equipment and endowment, and, ultimately, for buildings. This work has been done in part. Its ideals and methods have been faithfully maintained, and gradually advanced and developed.

Investigations begun and fostered by the School, have led to discoveries which have been an aid to general education, and methods based on these discoveries have advanced vocal and other forms of training, until the School is now recognized as the foremost factor, in this field of education, in the country.

The application of its methods, developing consecutive

thinking, and unfolding the student from within outward, has given not only scientific and artistic principles to dramatic training, the development of speaking, and the interpretation of literature, but has removed also, or corrected repression, and awakened consciousness of power.

## Location

The School of Expression is located in Pierce Building, Copley Square, Boston, opposite the Public Library on one side, the Art Museum on the other, and Trinity Church in front. It is easily accessible from all railroads leading into the city; electric cars to all points pass its doors. Within three minutes' walk of the Lowell Institute, and eight minutes' walk of Symphony Hall, the School is in the artistic and literary centre of Boston.

In the fall of 1905 the School moved into its new home, with attractive studios and convenient offices, adequate to all phases of the work.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is between eight and nine A. M. daily during the school session. The office hour of the Dean is between two and three P.M. every day, beginning September first.



## The Why and Wherefore of the School of Expression

This institution is so unique in its aims, methods, and character, that some explanation is necessary for a proper understanding and appreciation of its principles and purposes.

It differs, very radically, from the general plan of all schools, in which the dominant idea is instruction — or information.

In this School the dominant idea, in aim and method, is education.

Realizing the inadequacy of the "method of information," the school was founded on a "method of expression," — hence its name.

It stands as a substitute for the prevalent method of instruction, or as a supplement to it, along the lines of practical training and development.

It takes its pupils as it finds them, doing for each and for all whatever is necessary to call out their inborn powers. It does not aim to fill their minds with unwelcome knowledge of many things of little value, but does seek to aid the student, first of all, "to find himself," to develop his native ability, to learn how to think and what to do, in order to become self-centered and strong. It makes him familiar with what the master minds of the world have done toward expressing their ideas, and shows him how he may become a thinker and a doer, — in short, a trained power among his fellow-men.

It does this along the various and winsome paths of art and literature, because here are found the highest ideals and conceptions and expressions of the human mind. Here, far more than elsewhere, the student finds embodied what the leaders of the race, in all ages, have thought, and felt, and dared, in the endeavor to lift up and lead out each rising generation.

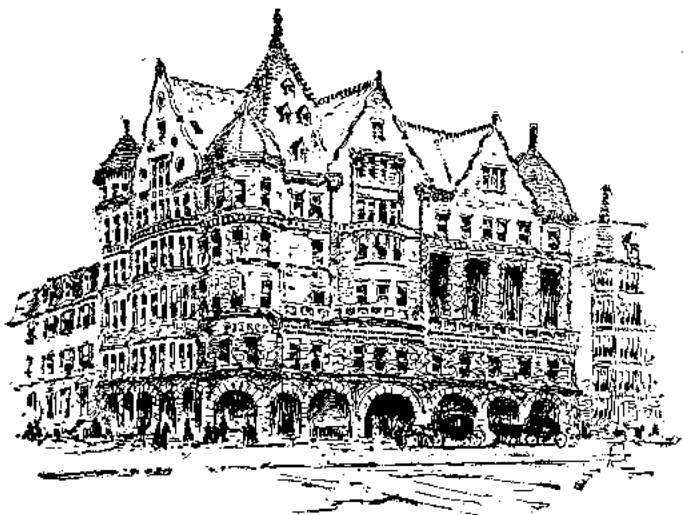
By such a course of study he is inspired with an unconquerable zeal to do his part in life and human endeavor.

The maximum of study is spent upon the content, and the minimum upon the form.

## Distinctive Characteristics of the School

- I. Thorough development of the entire individual, according to the laws of nature.
- II. Obedience to the fundamental law: "From within outward."  
This awakens imagination and feeling, and secures adequate development of artistic and creative power.
- III. Expression developed as a natural unfoldment, by awakening ideals and by stimulating the powers of the individual.
- IV. The balancing of thought and emotion by will, which gives promptness of judgment and decision in action.
- V. Faults of speaking traced to their causes in the actions of the mind.  
Naturalness and power developed by stimulating normal thinking and feeling.
- VI. Mannerisms treated as automatic movements, and corrected by scientific training.
- VII. Sympathetic identification and assimilation, rather than imitation and mechanical analysis.
- VIII. Scientific methods for the correction of impediments of speech.
- IX. Ideals practically realized in the sphere of expression, and tested and directed to practical ends.
- X. Consciousness of form, in one's own expression awakened and made a means of understanding, and a criterion of appreciating, literature.
- XI. Literature, as a criticism of life, and a standard of natural expression.
- XII. The student "finds himself," realizes his powers and possibilities, and is given such training as will develop his individuality.
- XIII. The most advanced methods in education applied to the training of delivery.

- XIV. The principles of manual training, or the educational use of tools  
applied to the individual voice, and agents of each organism.
- XV. The expressive actions of the body and modulations of the voice,  
scientifically applied, as a means of motor training.
- XVI. Comprehensively, and primarily, a true education (leading out): secondarily, instruction, information; and thirdly, culture, by means of the great ideals of all ages, as found in art and literature and complemented by living speech and action.



Pierce Hall, between the Public Library and the Art Museum, Copley Sq.  
The home of the School.

The methods of the School of Expression were never better defined than by Dr. Lyman Abbott in his review of two books by President Curry:

"Too much stress can hardly be laid on the author's ground-principle, that where a method aims to regulate the modulations of the voice by rules, then inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the processes of thinking, there results the truer energy of the student's powers and the more natural unity of the complex elements of his expression."

# Brief Outline of General Topics of Study for Regular Courses

[SOMETIMES MODIFIED.]

## JUNIOR YEAR

- I ELEMENTARY PRINCIPLES OF VOCAL EXPRESSION
- II QUALITIES OF VOICE
- III PHONOLOGY OR ARTICULATION
- IV VISIBLE SPEECH
  - V ORGANIC GYMNASTICS
  - VI HARMONIC GYMNASTICS
- VII ELEMENTARY PANTOMINE
- VIII PROBLEMS IN THINKING
- IX PROBLEMS IN VOICE
  - X PROBLEMS IN PANTOMIMIC ACTION
- XI ENGLISH THEMES
- XII NARRATIVE POETRY
- XIII LYRIC POETRY
- XIV DRAMATIC THINKING
  - XV DRAMATIC REHEARSAL
- XVI CONVERSATION
- XVII JUNIOR SPEAKING
- XVIII PRIMARY FORMS OF LITERATURE
- XIX NATURE OF ART
- XX CRITICISM

## MIDDLE YEAR

- I RHYTHM AND MELODY IN SPEECH
- II ASSIMILATION AND VOCAL EXPRESSION
- III DEVELOPMENT OF THE IMAGINATION
- IV PRINCIPLES OF INTERPRETATION

- V EMISSION OF VOICE
- VI EMOTIONAL MODULATION OF VOICE
- VII PRONUNCIATION
- VIII VOICE AND SPEAKING
- IX PANTOMIMIC EXPRESSION, COURSES A. AND B.
- X PANTOMIMIC PROBLEMS
- XI GRACE AND POWER
- XII THE LITERARY SPIRIT
- XIII PERIODS OF SHAKESPEARE'S ART
- XIV BROWNING
- XV IDYLLS OF THE KING
- XVI LOGIC AND SPEAKING
- XVII ENGLISH
- XVIII VOCAL INTERPRETATION OF LITERATURE
- XIX DRAMATIC PLATFORM ART
- XX MODERN DRAMA
- XXI STAGE BUSINESS
- XXII CRITICISM

## SENIOR YEAR

- I HARMONY IN VOCAL EXPRESSION
- II AGILITY OF VOICE
- III ELASTICITY OF VOICE IN READING AND SPEAKING
- IV PANTOMIMIC EXPRESSION
- V CO-OPERATIVE AND HARMONIC GYMNASTICS
- VI ARTISTIC EMPHASIS
- VII DRAMATIC MODULATIONS OF THE VOICE
- VIII FORMS OF THE DRAMA
- IX STAGE BUSINESS
- X DRAMATIC PLATFORM ART
- XI SHAKESPEREAN TRAGEDY
- XII SHAKESPEREAN COMEDY
- XIII PUBLIC SPEAKING
- XIV ART TOPICS
- XV READING AS A FINE ART
- XVI FORMS OF LITERATURE

- XVII POETRY OF EMERSON
- XVIII LITERATURE AND EXPRESSION
  - XIX VOCAL INTERPRETATION OF THE BIBLE
  - XX ENGLISH VOCABULARY
  - XXI METHODS, COURSE A.
  - XXII METHODS, COURSE B.
- XXIII CRITICISM

## POST-GRADUATE YEAR

- I PSYCHOLOGY OF VOCAL EXPRESSION
- II VOCAL EXPRESSION AS AN ART
- III UNITY AND CO-ORDINATION
- IV RESONANCE AND TONE COLOR
- V REVIEW OF FUNDAMENTALS
- VI GAMUTS OF PANTOMINE
- VII METHODIC PRINCIPLES
- VIII FOUNDATIONS OF EXPRESSION
  - IX ARTISTIC PROSE
  - X METRES
  - XI STUDY OF ROLES
  - XII CHARACTERIZATION
- XIII OLD COMEDIES
- XIV POETIC DRAMA
  - XV HISTRIONIC EXPRESSION
- XVI PANTOMIME OF THE MUSICAL DRAMA
- XVII HISTORY OF ELOCUTIONARY METHODS
- XVIII HISTORY OF SCULPTURE
  - XIX PRINCIPLES OF ART
    - XX VOCAL EXPRESSION AS AN ART
  - XXI SPIRITUAL IDEALS
  - XXII DRAMATIC REHEARSAL
- XXIII THE MONOLOGUE
- XXIV CRITICISM

## Principles and Training

**P**RACTICAL training and creative work are the foundation of all the school courses.

All studies and exercises are in the form of laboratory work. This method calls upon the student to demonstrate his own powers.

Such problems and practices are assigned, and such individual assistance is given, as will enable him to realize his possibilities and develop his individuality. When this cannot be done adequately in classes, the work of each student is carefully selected and systematized, according to his previous education and attainments, as well as his purpose in studying.

The regular courses of each year are divided into "groups" according to the requirements of the pupils, so that all cases are fully provided for. Changes of subjects and of programs of exercises are made at any time when found necessary.

The controlling principle of the school is the development of each individual student, and no attempt is made to make all reach the same standard.

### I

## Growth and Development

The first studies and exercises are arranged for the development of mind, voice, and body, to arouse the student to a consciousness of himself, and enable him to master such simple steps as will bring confidence and a sense of power.

### I. VOCAL EXPRESSION

Thinking is awakened and its processes are studied, while attention is emphasized and naturally expressed through the voice-modulations of ordinary conversation. The reading and reciting of good literature reveal the student to the teacher and to himself. No mechanical or imitative methods are employed, but each student must study for himself and use his own creative powers.

## COURSES

1. **ELEMENTARY PRINCIPLES OF VOCAL EXPRESSION.**  
(Text-book, "Lessons in Vocal Expression.")
2. **ASSIMILATION AND DRAMATIC INSTINCT.**  
(Text-book, "Imagination and Dramatic Instinct," Part II.)
3. **DEVELOPMENT OF THE IMAGINATION.**  
(Text-book, "Imagination and Dramatic Instinct," Part I.)
4. **RHYTHM AND MELODY IN SPEECH.**
5. **TONE COLOR.**

These five courses are to be taken by students in the order given. Courses 4 and 5 are given in alternate years.

6. **STUDY OF SELECTIONS FOR PUBLIC READING.**
7. **HARMONY.**
8. **PSYCHOLOGY OF VOCAL EXPRESSION.**

## II. VOCAL TRAINING

The method of developing the voice in the school is not merely mechanical or technical, but consists in awakening the imagination, stimulating the feeling, and securing right actions of the mind. The connection of mind and voice is not only studied, but training is directed to securing greater responsiveness in the voice to the mind. Simple problems in expressing thought and feeling are studied with all needed technical practice.

The voice training consists in securing right tone production, and in improving the articulation. The method is founded upon the methods of Francois Lamperti, and is an adaptation of his exercises to the voice in speaking. The work in articulation is founded chiefly upon Professor Bell's Visible Speech.

### Part I. Development of Tone

#### COURSES

1. **QUALITIES OF VOICE.**
2. **PRINCIPLES OF VOCAL TRAINING.**
3. **EMISSION OF VOICE.**
4. **AGILITY OF VOICE.**
5. **RESONANCE AND TONE COLOR.**

First steps in the method of teaching voice.

These five courses are arranged progressively with distinct programs and exercises, and should be mastered in their order.

### Part II. Development of Speech

#### COURSES

1. **PHONOLOGY OR ARTICULATION.**
2. **PRONUNCIATION.**
3. **VISIBLE SPEECH.**



### III. TRAINING OF THE BODY.

Two methods are adopted for development of the physical organism: First, the organic, which aims to secure proportion and normal adjustment of all parts of the body, with health and strength. Second, the harmonic, which prepares the body for expression. The first method stimulates growth and is primarily physical; the second stimulates development and is primarily psychic.

#### Part I. Organic Training COURSES

1. ORGANIC GYMNASTICS.      2. THEORY AND PRACTICE OF GYMNASTICS.  
(See special circular.)

#### Part II. Harmonic Training COURSES

1. HARMONIC GYMNASTICS.      2. CO-OPERATIVE TRAINING.
3. GRACE.

### IV. PANTOMIMIC EXPRESSION

The nature and meaning of the action of various agents of the body are carefully studied, and the expression of thought and feeling developed by practical problems. Elemental and expressive actions are carefully practised to develop harmony in the motor areas of the brain, to bring thought, feeling, and will into unity, and to awaken dramatic instinct.

#### COURSES

1. ELEMENTARY PANTOMIME.      2. MANIFESTATIVE PANTOMIME.
3. REPRESENTATIVE PANTOMIME.      4. CHARACTERIZATION.
5. GAMUTS OF PANTOMIME.      6. DRAMATIC ACTION.
7. PANTOMIME OF THE MUSICAL DRAMA.

## II

### Creative Expression

From the beginning of the student's course creative work is required in conversations, discussions, problems, recitations, and literary or dramatic interpretations. Various practical modes

of expression for quickening spontaneous energy continue through the course. A simple and practical idea is placed before students for interpretation or expression, to demonstrate their own power to themselves and cause them to become natural, spontaneous, individual, and self-confident.

### I. CONVERSATIONS

Students are required to give short talks on every-day topics, incidents in their own lives, or subjects in which they are interested, or about which they are reading. The inner life of the student is thus deepened and expressed. The stimulating effect of the training of the school upon discouraged or repressed persons is often marvellous.

#### COURSES

- |                   |                           |
|-------------------|---------------------------|
| 1. STORY-TELLING. | 2. LITERARY TALKS.        |
| 3. ART TOPICS.    | 4. ADVANCED CONVERSATION. |

### II. PROBLEMS IN EXPRESSION

Practical studies in creative work are required in all subjects. Short passages, sentences, or phrases, original and selected, are rendered by students to stimulate the right actions of mind, body, and voice in natural unity.

#### COURSES

- |                          |                         |
|--------------------------|-------------------------|
| 1. PROBLEMS IN THINKING. | 2. VOICE PROBLEMS.      |
| 3. HARMONIC PROBLEMS.    | 4. PANTOMIMIC PROBLEMS. |
| 5. DRAMATIC PROBLEMS.    |                         |

### III. LITERARY INTERPRETATIONS

The best passages from literature are chosen as a mirror to the student for self-study. All courses in literature require personal investigations, original selections, abridgments, and interpretative renderings on the part of the students. The laboratory method is applied to the study of all subjects.

#### COURSES

- |                                 |                            |
|---------------------------------|----------------------------|
| 1. PRIMARY FORMS OF LITERATURE. | 2. LITERARY ILLUSTRATIONS. |
| 3. LYRIC POETRY.                | 4. LITERARY ABRIDGMENT.    |

### IV. IDEALS AND ASPIRATIONS

Students, according to their classes and advancement, are allotted several hours a week for rendering selections, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers

endeavor first to discover the students' personal ideals and intentions, and after indicating to them wherein they have succeeded or fallen short, to encourage by awakening higher ideals and fuller appreciation of dramatic or other form of art, and a more thorough assimilation of the spirit of good literature.

## COURSES

### 1. JUNIOR YEAR CRITICISM

The criticism of the first year centres upon endeavor to awaken the powers of the student, and to secure control of voice, body, and the natural elements of conversation, with genuineness in thinking and simplicity in manner. The student must learn to think upon his feet, and be true to his own individuality and intuition.

### 2. MIDDLE YEAR CRITICISM

Comparison of the student's actual attainments with his ideal. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art, the monologue, impersonation, or oratory.

### 3. SENIOR YEAR CRITICISM

Criticism of the lyric, epic, and dramatic spirit in histrionic expression. Necessity of suggestion. The creative instinct, co-ordination of inspiration and regulation. Unity in the different modes of expression.

### 4. POST-GRADUATE YEAR CRITICISM

## V. UNITY AND HARMONY

Advanced courses are given for the co-ordination of vocal and pantomimic expression.

### 1. ARTISTIC EMPHASIS

The accentuation and unity of all elements of expression. The higher and more complex co-ordination of elements.

### 2. DRAMATIC PLATFORM ART

The presentation of all kinds of selections for entertainment and instruction.

### 3. STUDY OF ROLES

Elements in characterization and their unity. The relation of voice modulation to pantomimic action.

## VI. VERBAL EXPRESSION

Command of words in English is secured in accordance with the fundamental method of the School of Expression, that is, from within outward; thus, placing substance before form, and awakening the faculties before attempting to secure facility in expression.

## COURSES

### 1. THEMES

Short themes upon familiar literary or artistic topics. The student is urged to keep close to his own life, experience, and work. Principles of rhetoric practically applied. Nature and beauty of the English language inductively studied.

### 2. ENGLISH

Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

### 3. ENGLISH WORDS

The nature of words. Studies in etymology. Written exercises for the improvement of the student's vocabulary.

### 4. STYLE

Written and spoken style contrasted. The spirit of different authors shown. Individual peculiarities. General qualities of style. Laws of expression as applied to words.

## III

# Literary and Artistic Expression

Literature is investigated as art and by means of artistic endeavor. Literature and the different arts are studied as the permanent embodiment or record of life, in order so to perceive the laws and spirit of all expression as to apply them to the speech arts. The student is thus led to compare these records of expression with his own processes of manifestation.

## I. LITERATURE

Literature is studied in two ways. First, students are assigned topics for investigation in the Public Library, and the result of this work is given in conversation, extemporaneous speech, or criticisms.

The second method is found in the practical rendering of literature through vocal expression.

These two methods complement each other and should never be separated.

## COURSES

### 1. THE LITERARY SPIRIT

Literature as a necessary manifestation of human nature. Primary aspects of literature, illustrated by selections made by the class.

## 2. PRIMARY LITERARY FORMS

The rendering of fables, allegories, lyrics, old ballads, stories.

## 3. NARRATIVE POETRY

"Tales of the Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." The primary spirit of poetry and its interpretation through the voice.

## 4. LYRIC POETRY

Origin and nature. Importance of the vocal rendering of lyrics. History of lyrics. With recitation of the best examples.

## 5. PERIODS OF SHAKESPEARE'S ART

Practical study and rendering of plays indicating Shakespeare's growth and mastery of dramatic form.

## 6. FORMS OF LITERATURE

Characteristics and forms of poetry and art with their causes. Selection and rendering of notable examples of all forms.

## 7. GREAT PERIODS OF LITERATURE

Turning points in English literature noted. Mastery and rendering of a few poems by great authors.

## 8. IDYLLS OF THE KING

Sources and legends. Tennyson's blank verse. Allegoric, dramatic, and narrative elements. Each student is required to study and interpret.

## 9. BROWNING

The short poems, spirit, form, and peculiarities. Analyses, studies, essays, and renderings.

## 10. SHAKESPEAREAN COMEDY

a. Merchant of Venice. b. As You Like It. Studied, and special scenes interpreted.

## 11. SHAKESPEAREAN TRAGEDY

a. Macbeth. b. Hamlet. Studied and interpreted. The Elizabethan stage. Dramatic presentations of Shakespeare as illustrated by the history of the stage productions of this play.

## 12. METRES

Metre as a form of rhythm. Character and meaning of different metres. The expressive use of metre by the great poets.

## 14. ARTISTIC PROSE

History of prose. Oratory. History of Attic prose. High artistic prose follows poetry. Interpretation, by the voice, of the spirit of the English prose masters.

In addition to the preceding courses, others are constantly introduced as additions or substitutes. The following are among the occasional courses:

Scott's Narrative poetry. Early English literature. Early American literature. Literature of the eighteenth century. History of the novel. The novel in the nineteenth century. Forms of poetry: lyric, epic, and dramatic. The shorter poems of Wordsworth. The shorter poems of Shelley. Minor poets of the nineteenth century. Wit and humor in the literature of different ages and nations. The short story. Shakespeare's Histories: "Henry IV," Part I and II.

## II. ART

Although all the arts are founded in expression and obey the same great laws, yet each art is a specific language and necessary to reveal some aspect of the human spirit. True culture depends upon the ability to read all the art languages of the race. The student's conception of himself and his work is deepened and widened by a study of the function of all art and the awakening of his artistic ideals.

### COURSES

#### 1. NATURE OF ART

Study of various forms of imaginative and poetic expression. Contrast of the themes of music, poetry, painting, sculpture, oratory, and drama.

#### 2. HISTORY OF ART

Sources of art. Great epochs. Lectures illustrated by the stereopticon, the galleries, or photographs.

#### 3. HISTORY OF SCULPTURE

Studies of the plaster casts of the Boston Art Museum in connection with the history of dramatic action.

#### 4. PAINTING AS AN ART

Study of the Boston galleries and exhibitions, with criticisms. Action as recorded in great paintings. Impressions of pictures. Laws of composition illustrated.

#### 5. PRINCIPLES OF ART

Kinship of the arts. General laws applied to different arts and especially to histrionic expression.

Some phases of art are given in lectures, illustrated by the stereopticon. The following are among the subjects: Nature and Forms of Art; Great Periods of Art; Recent Movements in Art; Pre-Raphaelitism; The Spirit of Greek Art; Principles and Laws of Art; Egyptian Art; Decorative Art; The Renaissance; Dutch Art; The Barbazon School; The Art of the Century.

## III. PHILOSOPHY OF EXPRESSION

The character of expression in nature and in art are contrasted, and the differences between life movements and artistic representation studied in order to broaden the student's knowledge of himself and his work, and to deepen his experience.

## COURSES

### 1. FOUNDATIONS OF EXPRESSION

Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals, co-ordination of mind, voice, and body in all Expression.

### 2. ELEMENTS OF EXPRESSION

In nature, life, and art.

### 3. PSYCHOLOGY IN RELATION TO ALL PHASES OF EXPRESSION

Mental action in imitation and assimilation. The constriction of imitation, the necessity of courage.

### 4. METHOD

Logic of reading and speaking. Study and practical application to speaking of the great essays on Method.

### 5. HUMAN NATURE

Dramatic and artistic interpretations of man. Philosophy of man and his perfection through training.

## IV. PERSONAL CULTURE

The School not only prepares students for specific professions, but develops manhood and womanhood. The work of the institution has been recognized by its power to stimulate and awaken aspirations, and to quicken all the faculties of the individual. One who has complete possession of himself can easily turn his abilities to some distinct work in life. Many decide upon their professions too early and without intelligent understanding of their real ideals and possibilities. The work of the School of Expression is first directed to the harmonious development of the physical, mental, and spiritual possibilities of the individual, to help him to find himself and thus be able to make a wise decision. After such a decision has been made, the school aims to equip every one thoroughly for his chosen work.

## COURSES

### 1. HUMAN POSSIBILITIES THROUGH TRAINING.      2. SPIRITUAL IDEALS.

### 3. EXPRESSION AND LIFE.

This Personal Culture course is open to all who will attend regularly, whether students of this School or not.

The work of the School of Expression is so unique that it is difficult to make its character entirely clear or the results it can accomplish wholly plain within the limits of a Catalogue. Only a few come to realize the

spiritual significance of training. The grace and ease of bearing, the improvement of the voice, the development of the imagination and feeling, the insight gained into literature and art, and the love of nature inspired, the personal culture that a mastery of its courses gives to every one can be understood in a measure. But the harmonious development of the motor areas of the brain and the fulfilment of the principles of manual, motor, and other forms of training upon an artistic plane, the way Expression leads one to find himself, the effect of removing repression and awakening a sense of freedom,—how can these be explained? They must be experienced to be appreciated.

#### IV

### Training for Professional Work

**T**HOROUGH mastery of mind, body, and voice are required for all the speaking professions. From the first, in addition to the training for the discovery of individual possibilities and personal power, students are classed according to their professional aims, receiving special courses with special teachers in order to prepare them specifically for their chosen work in life.

This preparation is thorough, systematic, and inspiring. Graduates and students of the School are filling prominent positions in all parts of the world and many of the ablest professional men and women from the various colleges and universities have been numbered among its students.

In addition to the list of courses already given, further suggestions regarding the application of the different subjects and kinds of training to speakers, teachers, artists, and members of the professions, may be outlined as follows:

#### PUBLIC SPEAKING

Practical courses are given to speakers to develop the power to think on the feet, and to secure a vocabulary, not only of words, but of voice modulations and pantomimic actions. The student receives practical exercises and studies to awaken a true ideal of oratory, the art upon which liberty and the progress of mankind depend. These exercises develop mental power and grasp, logical method and control of feeling as well as of voice and body.



To develop a speaker demands a training of the whole nature, mind, body, and voice. This secures economy of force and establishes self-control. Thought and feeling are trained and brought into unity. Speakers are practiced in all kinds of discussion to develop thinking. Practical training is given to the logical instinct. Naturalness and simplicity in melody are secured. The reproductive faculties are trained to act naturally. Oratory is studied as an art. The laws of Expression are applied to style in delivery.

### COURSES

- |                             |                     |
|-----------------------------|---------------------|
| 1. EXTEMPORANEOUS SPEAKING. | 2. DISCUSSIONS.     |
| 3. METHODS OF ORATORS.      | 4. ART OF SPEAKING. |
| 5. DEBATE.                  | 6. ORATORIC STYLE.  |

## Lecturers

### PUBLIC READING AND IMPERSONATION

Public Reading, or the Vocal Interpretation of Literature, is a special form of art based upon the trained consciousness which is developed through the practical study of the languages used in the Spoken Word — namely, Voice, Pantomime, and Words. It is interpretative, and manifests in living forms the very spirit of literature. It is a more imaginative art than the drama, since it does not depend upon scenery or stage accessories to produce its effects.

There are as many forms of public reading as there are forms of literature to interpret. Lyric thought would find its interpretation in what Lanier calls the "art of speech tunes." Narrative and descriptive forms of poetry and prose find their expression in Participation and Personation; the most truly dramatic form of literature, in Impersonation and Monologues; oratory, in Public Speaking.

### COURSES

- |  |                       |
|--|-----------------------|
| 1. VOCAL INTERPRETATION OF LITERATURE. | 2. THE MONOLOGUE.     |
| 3. CRITICISM.                          | 4. READING AS AN ART. |
| 5. IMPERSONATION.                      |                       |

Recitals, affording practical platform experience, with critical audiences, are given weekly throughout the year, with occasional public interpretations of literature, especially at the close of the year. Students are sent out also to conduct entertainments in and around Boston.

### DRAMATIC TRAINING

The training of the dramatic artist depends upon the awakening of dramatic imagination and sympathy, and the diffusion of a conscious

intelligence and control through the body. The voice and the body must be made sympathetically responsive. The free and spontaneous expression of the individual must be co-ordinated with the limitations of a scene or in relation to the other characters.

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student artistically and harmoniously unfolded. The dramatic artist must first be himself, and until he is truly so, he cannot artistically or altruistically enter into a right realization of other characters.

There is a comprehensive study of the languages concerned in dramatic art. The modes of pantomimic action, the command of the voice modulations, and the ability to enlarge and extend these at will are so developed as to render the lines intelligently and to reveal the thinking of the character. Characterization is not mechanical imitation, but imaginative and sympathetic assimilation founded upon psychological principles, and implies the development of the artistic nature.

Dramatic rehearsals in every form of the art are conducted: burlesque, farce, melodrama, comedy, and tragedy are studied and distinguished from each other. Courses are given in dramatic action and characterization and the principles of stage business.

### **COURSES**

- |                           |                        |
|---------------------------|------------------------|
| 1. DRAMATIC THINKING.     | 2. DRAMATIC REHEARSAL. |
| 3. STAGE BUSINESS.        | 4. FORMS OF THE DRAMA. |
| 5. CHARACTERIZATION.      | 6. MODERN DRAMA.       |
| 7. OLD COMEDIES.          | 8. POETIC DRAMA.       |
| 9. HISTRIONIC EXPRESSION. |                        |

### **TEACHERS OF VOCAL EXPRESSION AND SPEAKING**

Ability to teach expression is rare. It demands thorough knowledge of all aspects of human nature, literature, and expression, and deep insight into motives. It calls for imagination, a peculiar form of dramatic sympathy, and great earnestness. A thorough study of pedagogical principles is also necessary.

The obstacles in the way of a sympathetic appreciation of the possibilities of others, and of insight into others' ideals, as well as the wide knowledge required, account for the fact that a true teacher of Expression is the rarest of artists.

The teacher must understand the philosophic principles upon which the courses rest, master all the programs of exercises in training voice and body,

understand the psychology of Expression, be able not only to accentuate his own thinking but to lead the thinking of others, comprehend thoroughly the sciences of training, and at the same time become expert in the creative work in the School of Expression so as to recognize and inspire it in pupils.

Each student is set to observe nature in himself, and is required to study the difference between work by imitation or by mechanical rules, and by development. Practical normal courses in methods of teaching with criticisms on subject-matter and modes of handling a pupil or class are given. Normal students after completing their courses are given an opportunity to review, under the President, the fundamental steps and to assist in teaching. This is also done at present in connection with the work of one of the summer terms.

### COURSES

1. PRINCIPLES OF EDUCATION.
2. METHODS OF TEACHING VOCAL EXPRESSION.
3. METHODS OF TEACHING VOICE.
4. REVIEW OF FUNDAMENTALS.
5. HISTORY OF ELOCUTION.
6. PSYCHOLOGY OF VOCAL EXPRESSION.

### TEACHERS OF LITERATURE AND ENGLISH

Teachers of literature should possess not merely a knowledge of the language and of data regarding writers, but a sure literary instinct and imaginative insight. No one can teach literature without a thorough knowledge of the natural languages and a realization of the fact that the noblest writing is written with a view to its being complemented by the voice. This is not only true of dramatic literature but of lyric, epic, and all others, except the essay and the novel.

The School insists upon the difference between a method of education by acquisition and one by practical training, and accentuates practical training. Especially it emphasizes the necessity of studying literature as a form of art, and, by means of artistic endeavor, it develops English by awakening and stimulating creative energy. Form is studied secondarily to substance, for manner is only an external of force. All the teaching in the School of Expression obeys the law: "From within outwards," and yet it does not neglect form, but regards it all the more thoroughly and carefully because it is put in its right place. The intensive study of literature in Vocal Expression is complemented by the extensive study of the history of literature and the peculiarities of great authors. The re-

lation of Vocal Expression to literature and the relation of all the arts to each other is carefully studied and illustrated. Peculiarities of literary art are studied from a broad and philosophic point of view. Principles of rhetoric and English composition are not neglected.

## METHODS OF TEACHING READING IN THE PUBLIC SCHOOLS

Courses of graded and progressive steps with principles of training are given to public school teachers. Programs of exercises for the voice and practical problems adapted to the needs of pupils of the primary, grammar, and high school grades are arranged for teachers. Teachers also receive training in the control of their own voices.

[Special classes are provided for those unable to take a full course.]

## PREACHING

The development of the preacher is the most peculiar and difficult problem of education. Mere knowledge will not do the work. The whole nature must be developed. Mind, voice, and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and all the spiritual faculties and powers realized. The present failure in the development of the preacher is due to the substitution of mere scholarship for individual training, personal culture, and spiritual realization.

Preachers receive training of the voice and body in order to secure economy of force and self-control. The preacher is given control of the instruments of Expression. He is also given command of conversational melody and a vocabulary of delivery.

At the same time steps are taken to unfold the mental, emotional, and spiritual powers of the preacher. Courses are given for the development of the imagination and dramatic instinct, and to secure control of feeling. Faults peculiar to clergymen are corrected by eradicating their causes. Special studies are given in the interpretation of the Bible and the reading of hymns.

Special classes and work are arranged for preachers in both the summer and winter terms. All preachers are invited to correspond with the School and to recognize themselves as agents not only of the efforts to establish a School of Preaching but to advance the School in its other departments.

The Trustees hope, in the near future, to secure sufficient aid to establish a regular School of Preaching, founded on an entirely different basis from anything now taught in any Divinity School.

The President of the School has trained three thousand preachers. The reception accorded his "Vocal Interpretation of the Bible," and his

experience in teaching in seven different theological schools emphasizes the demand for such an institution.

The following are among the courses that have been especially arranged:

### COURSES

- |                                       |                         |
|---------------------------------------|-------------------------|
| 1. THE VOICE.                         | 2. MELODY IN PREACHING. |
| 3. VOCAL INTERPRETATION OF THE BIBLE. | 4. SPEAKING.            |

[See special circular.]

### LITERARY STUDENTS AND DRAMATIC OR OTHER WRITERS

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality of style of able writers. Dramatic authors have taken the courses on Stage Business, Dramatization, and Characterization as an aid in realizing the peculiar nature of the play. Style in writing is developed by offering a stimulus to thinking. The laws of writing are perceived from a study of the universal principles of art, and are not allowed to degenerate into mere mechanical rules.

## Special Departments

**I**N addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or who are hindered from taking diploma courses. Work in any subject, when needed, is given by the teachers to suit, so far as possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

### I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:

1. All summer work is preparatory to and counts toward regular diploma courses. (See Summer Circular.)
2. Special September Preparatory Term opens the first Tuesday in September. (See Summer Circular.)
3. Three hours on Saturday for students and teachers occupied during the week.
4. Special evening courses. (See Evening Circular.)
5. Preparatory Home Studies. (See Home Study Circular.)

## II. LABORATORY OF VOICE AND TRAINING

Examination and diagnosis of cases requiring specific courses in motor training. (Voice and Body.)

### STAMMERING, IMPEDIMENTS OF SPEECH, DEFECTIVES, PATHOLOGICAL CONDITIONS

caused by misuse of voice, as

#### MINISTERIAL SORE THROAT

and

#### LOSS OF VOICE

by teachers and speakers.

Specially arranged courses of training for each individual case.

## III. TEACHERS OF THE DEAF

Courses in harmonic and vocal training on the relation of articulation to voice and thinking, with selected programs of exercises for the voice of deaf mutes.

## IV. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evenings.

## V. CHILDREN'S CLASSES

On Saturday afternoon. The work includes vocal training, reading and recitation, simple harmonic gymnastics, with exercises for promoting health, harmony, and grace.

## VI. PHYSICAL TRAINING

Aside from the harmonic training of the regular diploma courses, Normal Courses are arranged for those preparing to become teachers of gymnastics; also practical courses in the gymnasium for special students who wish systematic exercises. (See "Organic Gymnastic" circular.)

## VII. EVENING CLASSES

Comprehensive courses in Vocal Training, Harmonic Gymnastics, Vocal Expression, Reading, Speaking, and Dramatic Art. (See Special Circular.)

## VIII. SUMMER COURSES

The summer terms and courses of the School are unique, thoroughly organized, practical and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time.

Both beginning and advanced courses are given in these terms.

The courses are arranged so as to take up different phases of the work each term, and thus, by concentrating the attention in sequence for a short term upon one certain phase of the subject at a time, we are enabled, between the first of July and the first of October to prepare for "Advanced Standing" in October. Students entering on "Advanced Standing" can graduate General Culture Diploma in one School year.

Three separate summer terms also prepare for admission on "Advanced Standing."

Only full regular work of a summer term counts toward a Diploma course in the School. (See Special Circular.)

## IX. ELECTIVE COURSES

Single courses and groups of subjects are given in Vocal Training, Physical Training, Development of the Grace of the Body, Vocal Expression, Literature, English, General Work for Health and Physical Training, Spiritual Aspirations of Expression, and similar subjects. In every case, elective courses are prescribed according to needs, occupations, and circumstances.

## Advice to Applicants

**S**TUDENTS intending to enter the School should apply for admission early, that they may be advised regarding preparation for entrance.

Important courses have been arranged to aid students in preparation. Applicants are advised to register in these Home Study courses even when under a preparatory teacher.

### REQUIREMENTS FOR ADMISSION

Applicants for admission to the School are requested to present testimonials as to character, from pastor or other person of recognized standing.

Applicants for the regular Diploma courses should be graduates of a high school or possess an equivalent amount of education and culture.

Students with less than a high school preparation will be examined, and if necessary, entrance conditions required to be made up before graduation from the School of Expression.

Applicants for the Professional courses must in addition show ability in the particular form of Expression they choose for specialization.

### REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to the Special Middle Year courses must have mastered not only the general requirements for admission, and present certificates from former teachers stating the subjects studied and the number of hours taken in class and in private, but must also be examined in the leading studies of the first year. When the artistic interpretation and knowledge of the student is sufficient and the examinations satisfactory, he will be received into the advanced classes with such conditions as the examiner shall deem necessary. Such students must attend twenty-four hours a week, and pay a fee of fifty dollars. All students, before graduating, are required to pass in the fundamental work of the first year, as well as in advanced courses.

College graduates, or those having equivalent attainments, may take the three years' courses in two years. Such students are also required to take twenty-four hours a week of class work and to pass all the examinations in the first, second, and third year groups of courses.



Unless students are well prepared and are physically strong, they are urged not to shorten their courses. So much time is required for collateral reading, and for preparing literary interpretations, that the best results cannot be attained by going rapidly through the course, however hard the student may work or however faithful the teachers may be.

## General Information

An adequate library of books on Expression, Oratory, Dramatic Art, and technical topics, is available, for all students, at the School.

For collateral and extended reading and research, students of the School are granted special privileges at the Boston Public Library, just across the street. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art and history are open to the School as freely, and without cost, as if it were the sole possession of the School. Too great value cannot be put upon such convenient and complete opportunities for reading and study.

### READINGS AND RECITALS

Recitals with readings, literary interpretations or impersonations, form an important feature in the methods of the School.

The creative studies of different years, classes in rendering, and rehearsals are preparatory to the informal recitals held every Monday at twelve o'clock, and these informal recitals are the studios whence the annual recitals are produced.

Every regular student in the diploma courses is expected to take part in these three and other grades of recital work.

Professional students are allowed, when their work is adequate, to give special public recitals under their own name and for professional purposes.

The entertainments on Monday or Saturday noons, and occasionally in the afternoon and evening, form important courses to which many citizens of Boston have subscribed for reserved seats.

Students are allowed to present satisfactory work to the public at reasonable rates; churches, societies, and lodges will be supplied through the Recital Director.

## DIPLOMAS

The work of the School is arranged in groups of courses, and diplomas are awarded according to the number and nature of the courses mastered.

### I. THE PERSONAL CULTURE DIPLOMA

Requires the mastery of first and second years' work. This work is not professional, but personal. It is given for the mastery of the courses which are arranged for the development of every one.

### II. THE SPEAKER'S DIPLOMA

Requires thirty to forty courses, elective, with special requirements in discussion, extemporaneous speaking, debate, and the special courses in oratory. The professional training given differs somewhat with different professions, for example, preachers receive training in Bible reading and hymn reading, and other subjects separate from the work assigned to lawyers or lecturers.

### III. THE PREACHER'S DIPLOMA

A post-graduate course for graduates of theological schools requires the mastery of twenty courses which can be accomplished easily in one year.

### IV. THE TEACHER'S DIPLOMA

For the first, second, and third year groups of courses, with the exercises in methods of teaching, three school years, or the equivalent, is required. The diploma calls for the mastery of the fundamental training. The courses fit a student to become a teacher of Voice, Vocal Expression, and Speaking. Mature students in good health are permitted to take the three years' course in two years under certain conditions, but the full complement of courses must be completed.

### V. THE PUBLIC READER'S DIPLOMA

Three regular groups of courses, at least forty-five, are required. The amount of work is the same as for the Teacher's Diploma, the difference being in the amount of creative work required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism.

### VI. THE DRAMATIC DIPLOMA

Three groups of courses, at least forty-five, are required, the amount of work being the same as for the Public Reader's Diploma, the difference

consisting in the emphasis on Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatizations, Stage Business, and Histrionic Expression. Writers of plays may substitute extra work in Dramatization for some of the work in Impersonation.

#### VII. THE LITERATURE DIPLOMA

At least thirty courses, with special emphasis upon English, Literature, Art, and creative work in writing.

#### VIII. THE ARTISTIC DIPLOMA

At least sixty courses, or fifteen after the mastery of the Public Reader's or Dramatic Diploma, with high artistic attainment in Impersonations, Public Reading, or some field of Dramatic Art.

#### IX. THE PHILOSOPHIC DIPLOMA

At least sixty courses, or fifteen after the attainment of the Teacher's Diploma, with special emphasis upon the philosophy of Expression, the relation of all the arts, or the attainment of success in teaching some form of Expression.

### DECORATIONS

All who have attended the School at least three full years, and have achieved high attainment in their courses, will be decorated as follows: for high personal development and control, the *white cross*; for broad knowledge of Expression and ability to teach it, the *blue cross*; for artistic public reading, the *red cross*; for dramatic and histrionic art, the *purple cross*; for high attainment as a speaker, the *golden cross*.

Persons who have attained success in some department of expression, after attending the school four years; from advanced home studies; or from reaching high artistic honor, will receive in artistic and creative work, the *purple star*; in teaching, the *blue star*. Any who have made noble sacrifices or rendered great service to their fellow-men, the *white star*.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists who have reached high artistic attainments. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received them.

These are post-graduate honors and will be granted either at Commencement, the Annual Opening, or at the close of the August Summer Term.

## LOANS AND ASSISTANCE

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their courses or take positions before finishing their studies.

The following loan scholarships are available.

### ELIZABETH BANNING AYER SCHOLARSHIP

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

### J. W. CHURCHILL ANNUAL SCHOLARSHIP

Founded from the receipts of readings given to the School of Expression.

### DANA ESTES ANNUAL SCHOLARSHIP

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

### THE STUDENTS' SCHOLARSHIP FUND, 1902

The sum of one hundred dollars to be loaned to some worthy student, who has spent at least one year in the School.

Will others kindly aid these deserving, earnest, pupils?

The corporation is composed of leading citizens and prominent educators in different parts of the country. Their names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

The adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of teachers, and the delivery of speakers, but will be an aid to general education.

The call for assistance is not local. The graduates of the School who come from every state and country are filling positions in all parts of the world. What better use of means than to aid young people to realize their ideals! All who will aid will receive co-operation from the School.

## BOARD AND HOME

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Students can board either in the same house with teachers, in private families, or in student's home for from \$125 to \$200 a year.

The placing of students in homes is supervised by the teachers, and a student is not allowed to choose a home without consulting the Registrar.

One of the teachers acts as matron to the ladies in attendance, and all the teachers keep in personal touch with students. Chaperones will be provided when parents request such supervision.

Students are requested to inform the Registrar of their requirements for accommodations, and price to be paid for board, and accommodations will be selected subject to the student's approval on arrival.

Students will be met at trains when parents request it.

## Date of Opening

The School year opens on the first Thursday in October each year, and closes on the second Thursday in May. Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a.m. There is a recess on legal holidays, and for ten days at Christmas.

## Applications for Positions

Institutions desiring teachers for permanent or temporary positions are requested to apply to the President or Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection will be made. No other one is so competent to judge of the possibilities of the student as are his teachers.

Please address communications to the Dean, or President S. S. Curry, Ph.D., Pierce Building, Copley Square, Boston.

## Tuition Fees

Each regular group of courses, for the year . . . . . \$150.00  
(To be paid \$100 on opening day, and \$50 on or before the second Monday in January.)

The following are all payable in advance:

Work chosen by subjects, one hour each week, for the year	\$15.00
Four hours on one day, each week, for the year . . . . .	40.00
Any regular group of courses, one month. . . . .	25.00
Evening Classes, one hour a week, twenty weeks . . .	10.00
“ “ two hours “ “ “ “ . . .	18.00
“ “ four hours “ “ “ “ . . .	30.00
For gymnasium, one hour “ “ by the year . . . .	12.00
“ “ two hours “ “ “ “ . . . .	20.00
Home Study Course, for the year . . . . .	10.00
For Diploma . . . . .	5.00
For Chaperone, according to circumstances.	
Extra Examinations, each . . . . .	5.00
Preparatory Term, September . . . . .	30.00
Personal Lessons, per hour . . . . .	1.00 to 6.00
Laboratory fee for examination and consultation . . . . .	5.00

Students who have paid \$450 are charged no further tuition for the regular work of any of the three years. Clergymen, theological students, and teachers, special rates. For terms of Gymnastic courses or School of Preaching, see special circulars. Students irregular in attendance will be required, before graduating, to make up all irregularity, subject to extra charge. No reduction, except in case of sickness protracted beyond one month. Rebate on account of sickness calculated on the basis of work by the month. For Summer School rates, see special circular.

## Alumni Association

### OFFICERS

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Mrs. F. H. Putnam, *Vice-President.*

Miss Caroline A. Hardwick, *Secretary.*

Mr. Binney Gunnison, A.B., *Treasurer.*

Executive Committee, Mr. Wm. F. Berry, *Chairman*; Mrs. F. A. Edwards; Miss Frances C. Maghee; Miss Edith Bellamy; Miss Pauline S. Townsend.

Annual meetings, with reception and banquet, are held in Boston each year in connection with the graduation exercises.

Alumni meetings are frequently held at the School, and the graduates attending these meetings are invited to visit classes before or after the hour of meeting.

It is desired that information concerning past members of the School be sent to the Dean of the School. Graduates and former students are requested to send immediate notification of any change of address.

# Students, 1905-1906

## POST GRADUATE YEAR

Marie Bartlett . . . . .	<i>Newtonville</i>
Mary Elizabeth Beck, B.S. (Chattanooga Normal University) . . . . .	<i>Chattanooga, Tenn.</i>
Sarah Greenleaf Frost, B.L. (Knox College) . . . . .	<i>Staunton, Va.</i>
Estelle Graham . . . . .	<i>Peru, Neb.</i>
Bertha Eloise Hilton . . . . .	<i>Wauseon, Ohio</i>

## SENIOR YEAR

Bertha Elizabeth Auracher . . . . .	<i>Lisbon, Iowa</i>
Samuel Titus Cheshire . . . . .	<i>Syosset, L. I.</i>
Marjorie Kathleen Davie . . . . .	<i>West Medford</i>
Mabel Haywood Hall . . . . .	<i>Lowell</i>
Bertha Everett Morgan . . . . .	<i>Roxbury</i>
Harriet Amy Nason . . . . .	<i>Everett</i>
Belle Martin Rice . . . . .	<i>Franklin</i>
Viola Christine Scheible . . . . .	<i>Indianapolis, Ind.</i>
Ella Almerna Thompson . . . . .	<i>Woodfords, Me.</i>

## SENIOR YEAR SPECIALS

Helen Horace Austin . . . . .	<i>St. Paul, Minn.</i>
Smiley Jordan Blanton, B. S. (Vanderbilt) . . . . .	<i>Nashville, Tenn.</i>
Carrie Broadwell . . . . .	<i>Franklin, Tenn.</i>
John Seaman Garns . . . . .	<i>Boston</i>
Jane Effie Herendeen . . . . .	<i>Shortsville, N. Y.</i>
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Fred Wesley Orr . . . . .	<i>Detroit, Mich.</i>
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Pauline Sherwood Townsend . . . . .	<i>Nashville, Tenn.</i>
Oranna Ellen Utt, A.B. (West Va. Univ.) . . . . .	<i>Morgantown, W. Va.</i>
Jessie Marie Wheeler . . . . .	<i>Waterbury, Vt.</i>

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Gladys Edna Barron . . . . .	<i>Barre, Vt.</i>
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Marcia Elizabeth Clark . . . . .	<i>Belmont, N. Y.</i>
Ethel Lorraine Cowan . . . . .	<i>Nashville, Tenn.</i>

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Eliza F. Erwin . . . . .	Danville, Ky.
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ANNUAL CATALOGUE

A decorative border of leaves and flowers surrounds the entire cover. The title is set within a central shield-like frame.

# EXPRESSION

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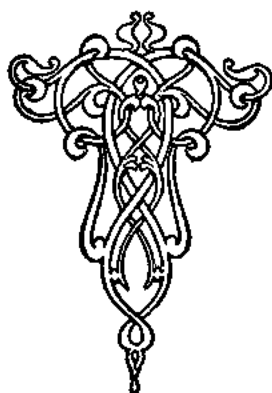
**School of Expression**

PIERCE BUILDING  
COPLEY SQUARE  
BOSTON





Catalogue  
of the  
School of Expression



**Boston**  
Pierce Hall, Copley Square

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Rev. Charles P. Grannin, D.D., Catholic University, Washington, D. C.  
Rev. A. Lee Holmes, A.M., Rock Island, Quebec  
Rev. Daniel Evans, D.D., Pastor North Ave. Congregational Church,  
North Cambridge  
Rev. W. A. Jones, New York Building, Seattle, Wash.  
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Man.  
Rev. J. W. Bashford, D.D., LL.D., Shanghai, China  
Rev. Chas. A. Reese, D.D., 2 Raeburn Terrace, Newton Centre  
Edward M. Lewis, M.A., Professor of Public Speaking, Williams College,  
Williamstown, Mass.  
Rev. F. D. Crawley, A.M., Moulmein, Burmah, India  
Rev. Wm. F. Bade, Ph.D., Pacific Theological Seminary, Berkeley, Cal.  
Rev. Masukichi Matsumoto, Kwansei Gakuiun, Kobe, Japan  
Rev. Robert J. Wilson, M.A., Vancouver, B. C.  
Hon. S. S. Curry, Milwaukee, Wis.  
Rev. Virgil E. Rorer, D.D., Philadelphia, Pa.  
Rev. Albert B. Shields, B.D., Rector Church of the Redeemer, South Boston  
Kent E. Keller, 711 Missouri Trust Building, St. Louis, Mo.  
Malcolm Green, 45 Kilby St., Boston  
Rev. George Landor Perin, D.D., Pastor Beacon Universalist Church,  
Brookline

\* Deceased.

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## Board of Advisors

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# Teachers

## Samuel Silas Curry, Ph.D., Litt.D., President

A.B., Grant Univ., 1872; B.D., Boston Univ., 1875; A.M., 1878; Ph.D., 1880; Litt.D., Colby Univ., 1905; "Snow Prof. of Oratory," Boston Univ., 1879-88; Acting "Davis Prof. of Eloc.," Newton Theol. Institution, 1884-—; "Instr. in Eloc.," Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harv. Div. School, 1896-1902; Librarian of Boston Art Club, 1891-—; grad. of Prof. Monroe and of Dr. Guilmette, pupil of the elder Lamperti, and of Steele Mackaye (the assistant and successor of Delsarte), and of many others in Europe and America; Author and Lecturer.

## Anna Baright Curry, Dean

Grad. Cooks' Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79; Prin. of Sch. of Eloc. and Expression, 1879-83; Pupil of Prof. Monroe, Dr. Guilmette, and others; Originator of "Impersonations"; Public Reader; Shakespearean Reader; Interpreter of the Higher forms of Poetry and Literature, such as the Lyric, especially The Psalms, the Epic, and Poetic Drama, and Dramatic Narrative.

## Oscar Fay Adams

Author of "Handbook of English Authors," "Handbook of American Authors," "Story of Jane Austen's Life," "Poet Laureate Idyls," "The Presumption of Sex," "A Dictionary of American Authors," "The Archbishop's Unguarded Moment"; Editor of "Through the Year with the Poets," in 12 vols.; "Chapters from Jane Austen." Selections from William Morris, with notes. American Editor of the Henry Irving edition of Shakespeare. Lecturer on Literature, History, and Architecture, in London and in many cities of this country.

## Caroline Angeline Hardwick

Teacher's Diploma, School of Expression, 1899; Philosophic Diploma, School of Expression, 1907.

## Binney Gunnison, A.B.

A.B., Harv. University, 1886; Diploma, Sch. of Expression; Teacher's Diploma, 1898; Instructor in Elocution, Andover Theol. Seminary, 1902; Philosophic Diploma, School of Expression, 1907.

## Mary Lena Wilkinson

Grad. Sch. of Expression, General Culture Diploma, 1896; Teacher's Diploma, 1897; Regular and Special Student, five years; Special Courses, Harvard Univ., 1903-1904; Special Instructor Sch. of Expression, since 1896.

## Virginia Beech, B.S.

Ward Sem., School of Expression, Public Reader's Diploma, 1902; Artistic Diploma, 1907.

## Teachers — Continued

### Florence Emilie Lutz

Teacher's Diploma, School of Expression, 1907.

### Frances Catherine Maghee

Teacher's Diploma, School of Expression, 1904.

### Eliza Josephine Harwood

Grad. Posse Gymnasium, 1895; Special Post-Grad. course, 1896; one of the only two pupils of the late Baron Nils Posse, who pursued a special third year course, under his personal direction; has studied with twenty-five teachers in different phases of Vocal Training and Gymnastics; Gilbert's School of Dancing, 1905.

### Fräulein Hermine Stüven

Instructor in German, Wellesley College.

### William Seymour

Sir Henry Irving Instructor in Dramatic Rehearsal, 1889-1906. Formerly Stage Director of Boston Museum Stock Company and Dramatic Director for Charles Frohman.

### Herbert Q. Emery

Dramatic Artist and Manager, fifteen years.

### Alfred Hennequin, Ph.D.

A.B., Univ. of France; A.M., Univ. of Mich.; Ph.D., Univ. of Leipsic; courses of study at Oxford, Upsala, and Tübingen Universities; Author of "The Art of Playwriting," and of other works on Language, Art, and Literature. Course of lectures on the Technique of the Drama and on Dramatic Construction.

### Henry B. Lathrop

Course in Poetry and "Characteristics of Modern Prose Fiction."

### Frank Sanborn, of Concord

Author, Philosopher, and Philanthropist. "Reminiscences of Emerson." Courses on "Literary Memories of Concord."

### Charles Malloy

Personal friend of Emerson; Lecturer on Emerson and Browning, and various spiritual phases of Poetry for many years at Greenacre and before Literary Clubs.

# Lecturers and Readers

**Ellen Terry**

Miscellaneous Readings.

**Mrs. Kate Gannett Wells, Member of the Mass. State Board of Education since 1897**

"The Poetry of Sidney Lanier." "Personality, not Mannerisms."

**Heloise Edwina Hersey, A.B., Vassar**

"Nineteenth Century Poets"—A Course of Twenty Lectures. "The Modern Drama"—A Course of Five Lectures. "The Modern Novel and its Relation to the Modern Woman."

**John J. Enneking, Artist, Pupil of Bonnat, etc.**

Conferences and Talks on Art.

**Rev. George W. Shinn, D.D., Rector of Grace Church, Newton, Mass., Pres. of the Trustees**

"Stephen Phillips, his Poems and Plays." "Paul Laurence Dunbar, the Negro Poet and Novelist." "The Miracle Plays."

**Homer B. Sprague, Ph. D.**

A.B., Yale, 1852; A.M., 1855; Ph.D., Univ. of New York, 1872.

"Shakespeare"—A course of ten lectures.

**Edward D. W. Hamilton**

Lecture on Art.

**Hamilton Coleman**

Former member of Richard Mansfield's Company. Now Manager of La Salle Theatre, Chicago. "An Hour with Shakespeare."

**Wellington A. Putnam**

"Herod"—Stephen Phillips.

**Rev. Woodman Bradbury, A.B., Colby Univ., Member of Phi Beta Kappa, Pastor of Old Cambridge Baptist Church**

"The Ring and the Book"—Browning.

## Lecturers and Readers—Continued

**Mrs. Anna Baright Curry**

"The Story of the Passion." Homer's "Iliad." The "Psalms." "Parsifal" — Wagner. Shelley's "Prometheus Unbound." "Idylls of the King" — Course of six lecture readings.

**Fräulein Hermine Stüven**

"Goethe" — A course of three lectures.

**Miss Ethel Elliott**

Recital, "A Midsummer Night's Dream" — Shakespeare.

**Mrs. Marion Craig Wentworth**

"The Sunken Bell" — Hauptmann.

**Edward A. Thompson**

Concert-Recital.

**Rev. Thomas Van Ness**

Lecture-Talk.

**Miss Carolyn S. Foye**

"A Midsummer Night's Dream" — Shakespeare.

**Miss Edith M. Smail**

Lecture-Recital, "Habitante" — Dr. W. H. Drummond.

**Elbert Hubbard, Editor of "Philistine"**

"Books and Bookmaking." "Elizabeth Barrett Browning."

**Rev. Edward Everett Hale, D.D.**

"Extemporaneous Speaking."

**Mrs. Erving Winslow**

"Peg Woffington."

**Rev. Alfred A. Wright, D.D.**

"Attending." "The Fine Art of Seeing Things."

**Ralph Waldo Trine**

"What all the World's A-Seeking."



## Lecturers and Readers—Continued

**Rev. Geo. L. Perin, D.D.**

Illustrated Lecture on Japan.

**Leland T. Powers**

"The Taming of the Shrew" — Shakespeare.

**Mrs. Louise Chandler Moulton**

Readings from her own poems.

**Mrs. Kate Tannett Woods**

"Moral Power of the Conscientious Novelist."

**Rev. Francis B. Hornbrooke**

Browning's "Pompilia."

**Mrs. Mary Steele Mackaye**

"Reminiscences of Delsarte."

**Rev. Samuel M. Crothers, D.D.**

"The Appreciation of Literature."

**Mrs. Josephine Etter Holmes**

"The Little Minister" — Barrie.

**Miss Helen A. Clarke, Editor of "Poet Lore"**

"Browning."

**Mr. Ernst Perabo, Pianist**

"Musical Expression" Recital.

**Mrs. Alice Kent Robertson**

From "Paola and Francesca" — Stephen Phillips.

**Charles Williams, A.B.**

"Enoch Arden" — Tennyson. "The Crisis" — Churchill.

**Henry Wood**

"The Art of Thinking."

## Lecturers and Readers—Continued

**J. T. Trowbridge**

Recital from his own works.

**President Curry**

"Art Movements of Our Time"—A course of four lectures. "Spiritual Ideals in Poetry"—A course of ten lectures. "Spirit of Greek Art." "Tennyson and Browning." "The Monologue." "Vocal Interpretations of the Bible." "The Voices of Teachers." "The Spoken Word in Education." "Expression, Its Nature and Development." "Stage Art." "The Bible as Literature."

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## In Previous Years

**Sir Henry Irving**

Miscellaneous Readings.

**Rev. Phillips Brooks, D.D., Bishop of Massachusetts**

"Nature of Expression."

**Alexander Melville Bell**

"Visible Speech."

**Henry N. Hudson, LL.D.**

"Culture and Acquirement." "Shakespeare."

**Professor John Wesley Churchill, D.D.**

Miscellaneous Readings.

**Hezekiah Butterworth**

"Reminiscences of Longfellow."

**Rev. James Henry Wiggin**

"The Plays of James A. Herne." "The Choir Invisible." Sothorn's "Hamlet."

**Rev. William Rounesville Alger, Author of many Philosophical and Other Books**

"The Seven Fine Arts." "Expression and Human Nature." "Rhythm." "Drama of the Face"—Six lectures.

## Foundation and Aim

**A**CCORDING to George William Curtis the efforts to improve speech have always centered in Boston. Here many attempts have been made to establish on a scientific basis a permanent professional School of Speaking. At the foundation of Boston University, in 1873, endeavors were made to organize and co-ordinate as one of its departments some of the broader phases of education, especially a School of Oratory. At the lamented death, in 1879, of Professor Monroe, its Dean, that School was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the "School of All Sciences."

Special classes were formed which steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. With the co-operation of Dr. Phillips Brooks and many other leading citizens, literary men and educators, the School was established as an independent corporation.

Efforts were made to investigate more adequate methods, to maintain the highest educational standards, and to secure funds for equipment, endowment and buildings.

From the first the ideals of the School have been maintained, its work broadened and deepened every year, and its methods established. It is not too much to claim that it has led an advance or reform in the training of the Spoken Word, and has emphasized and placed upon a psychological basis all work for the training of voice and body in relation to the mind and its expressive acts. The investigations fostered by the School have led to discoveries which have been an aid to general education, and methods based on these discoveries have advanced vocal and other forms of training until the School is recognized, as it was put by the foremost professor in a leading University, as "the fountain-head of right work in its department of education."

It has emphasized and obeyed the law "from within outward." It has established methods for correcting repression and developing consciousness of power. It is not only regarded as a school for professional men and women, especially for all who make a professional use of the voice, but it has embodied and emphasized the artistic phase of education, the stimulation of creative power, and thus meets a very real need in general education.

## Methods

**T**HE School of Expression is unique in its methods and work and is best understood from its purposes and principles.

The dominant idea in this institution is the development, training and educating of one's faculties and powers, as distinguished from the mere acquisition of facts. Its method is based upon the fact that, as breathing consists in the taking and giving of breath, expression must ever be co-ordinated with impression; that a true educational process must, accordingly, co-ordinate reception, creation and manifestation.

The work is adapted to meet the individual needs of each student. All expression must be from within outward; every person must first of all be himself. Methods of imitation, aggregation, mechanical analysis or mere reception of facts are violations of this principle, and are therefore not allowed.

The student is made familiar with the expressions of the world's master minds, since in literature and the arts are found the highest ideals and conceptions of the human mind.

The work of the School of Expression is so unique that it is difficult to make its character entirely clear or its results wholly plain within the limits of a Catalogue. Few realize the spiritual significance of training. The ease and grace of bearing, the improvement of the voice, the development of the imagination and feeling, the insight gained into literature and art, the love of nature inspired, and the personal culture that a mastery of its courses gives to everyone can be understood in a measure. But the harmonious development of the motor areas of the brain and the fulfilment upon an artistic plane of the principles of manual and motor training, the way Expression leads one to find himself, the removing of repression and the awakening of a sense of freedom, in thinking, feeling, and expression — these must be experienced to be appreciated.

The methods of the School of Expression were never better defined than by Dr. Lyman Abbott in his review of two books by President Curry:—

"Too much stress can hardly be laid on the author's ground-principle, that where a method aims to regulate the modulations of the voice by rules, then inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the processes of thinking, there results the truer energy of the student's powers and the more natural unity of the complex elements of his expression."

# Courses of Study

**P**RACTICAL training and creative work are the foundation of all the School courses. All studies and exercises are in the form of laboratory work. This method calls upon the student to demonstrate his own powers.

Such problems and practices are assigned, and such individual assistance is given, as will cause realization of possibilities and development of individuality. The work of each student is selected according to education, attainments, and needs, as well as the aim in studying.

The regular courses of each year are divided into "groups" so that all cases are fully provided for. Changes of subjects, courses of training, and programs of exercises are made at any time when found necessary.

The controlling principle of the School is the development of individuality, without any attempt to make all reach the same standard or attain proficiency in the same lines.

## I

### GROWTH AND DEVELOPMENT

The work of the School of Expression begins with a careful study of the student's normal and abnormal conditions, and with thorough training of mind, body and voice, to awaken the student to a sense of his possibilities, and to develop the harmony of all the powers and agents of the individual.

#### I. VOCAL EXPRESSION

The work of the School centers in the study of thinking and its most direct revelations through modulations of the voice and body. Attention, discrimination and progression of ideas are developed. A natural method is adopted, first securing vividness and intensity of individual impressions, observing the effect of this upon voice and body. The mind is studied in direct relation to its organic agents. The simple rendering of the best literature is a means of revealing the student to the teacher and to himself. Each student is given a method, not of imitation or mechanical

analysis, but of self-study and the direct use of his own creative powers.

The courses are counted as one hour a week for the year. Courses marked D are counted double courses, requiring two hours a week.

1. FOUNDATIONS OF EXPRESSION. D
2. ELEMENTS OF VOCAL EXPRESSION. D
3. LOGIC OF VOCAL EXPRESSION.
4. IMAGINATION.
5. ASSIMILATION AND DRAMATIC INSTINCT.
6. RHYTHM AND MELODY IN SPEECH.
7. HARMONY OF VOCAL EXPRESSION.
8. STUDY OF SELECTIONS.
9. PARTICIPATION.
10. PSYCHOLOGY OF VOCAL EXPRESSION.

These courses are mastered in their order. Courses 1, 2, and 3 are studied during the first year; 4, 5, and 6, during the second year, and the other courses during the third and fourth years. Course 7 is given in alternate years with Literature and the Voice.

For their gradation according to the advancement of students and also for the general character and amount of other courses, see *Horarium* for the first half year, pages 23, 24.

Some of the courses are duplicated when the classes are large and are taught by different teachers.

## II. TRAINING OF THE VOICE

The method of developing the voice is not only technical but psychic, and consists in awakening the imagination, stimulating the feeling, and securing right actions of the mind. Not only is the connection of mind and voice studied, but training is directed to securing greater responsiveness in the voice to the mind. Simple problems in expression are associated with technical training.

The voice training is divided into two parts: — first, the securing of right tone production, and second, the improving of speech. Methods in developing tone are based upon those of Francois Lamperti, and adapt his exercises to the voice in speaking. The work in articulation and speech is founded chiefly upon Professor Bell's Visible Speech.

### a. Development of Tone.

1. QUALITIES OF VOICE. D
2. PRINCIPLES OF VOCAL TRAINING. D
3. EMISSION OF VOICE.
4. AGILITY OF VOICE.
5. FLEXIBILITY OF VOICE.
6. RESONANCE AND TONE-COLOR.

## **b. Development of Speech.**

1. PHONOLOGY OR ARTICULATION.
2. PRONUNCIATION.
3. VISIBLE SPEECH.

These are the regular courses in Vocal Expression, but the Courses in Literature are also courses in Vocal Expression, such as Literature and Voice, which is given in alternate years with Harmony. The advanced courses are occasionally given for a half year, or are combined with Literature and Expression courses.

## **III. TRAINING OF THE BODY**

Two methods are adopted for development of the physical organism: First, the organic, which aims to secure proportion and normal adjustment of all parts of the body, with health and strength. Second, the harmonic, which prepares the body for expression. The first method stimulates growth and is primarily physical; the second stimulates development and is primarily psychic.

### **a. Organic Training.**

1. ORGANIC GYMNASTICS.
2. EDUCATIONAL GYMNASTICS.
3. THEORY AND PRACTICE OF GYMNASTICS.
4. GYMNASTIC GAMES.
5. FENCING.
6. RHYTHMIC EXERCISES OR FANCY STEPS.

### **b. Harmonic Training.**

1. HARMONIC GYMNASTICS. D.
2. CO-OPERATIVE TRAINING.
3. GRACE AND POWER.

## **IV. PANTOMIMIC EXPRESSION**

The nature and meaning of the action of various agents of the body are carefully studied, and the expression of thought and feeling developed by practical problems. Elemental and expressive actions are carefully practised to develop harmony in the motor areas of the brain, to bring thought, feeling, and will into unity, and to awaken dramatic instinct.

1. ELEMENTARY PANTOMIME.
2. MANIFESTATIVE PANTOMIME.
3. REPRESENTATIVE PANTOMIME.
4. CHARACTERIZATION.
5. GAMUTS OF PANTOMIME.
6. DRAMATIC ACTION.
7. PANTOMIME OF MUSICAL DRAMA.
8. UNITY IN ACTION.

## II

### CREATIVE EXPRESSION

From the beginning of the student's course creative work is required in conversations, discussions, problems, recitations, and literary or dramatic interpretations. Various practical modes of expression for quickening spontaneous energy continue through the course. A simple and practical idea is placed before students for interpretation or expression, to demonstrate to themselves their own power and cause them to become natural, spontaneous, individual, and self-confident.

#### V. CONVERSATIONS

Students are required to give short talks on every-day topics, incidents in their own lives, or subjects in which they are interested, or about which they are reading. The inner life of the student is thus deepened and expressed. The stimulating effect of the training of the School upon discouraged or repressed persons is often marvelous. (See also Speaking.)

1. STORY-TELLING.
2. TOPICS IN LITERATURE.
3. ART TOPICS.
4. DISCUSSIONS.

#### VI. PROBLEMS IN EXPRESSION

Practical studies in creative work are required in all subjects. Short passages, sentences, or phrases, original and selected, are rendered by students to stimulate the right actions of mind, body, and voice in natural unity.

1. PROBLEMS IN READING.
2. VOICE PROBLEMS.
3. HARMONIC PROBLEMS.
4. PANTOMIMIC PROBLEMS.
5. DRAMATIC PROBLEMS.
6. PROBLEMS IN SPEAKING.

#### VII. APPRECIATION OR CRITICISM

Students, according to their classes and advancement, are allotted several hours a week for rendering selections, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers



endeavor first to discover the students' personal ideals and intentions, and after indicating to them wherein they have succeeded or fallen short, to encourage by awakening higher ideals and fuller appreciation of dramatic or other forms of art, and a more thorough assimilation of the spirit of good literature.

1. JUNIOR CRITICISM. The criticism of the first year centers upon endeavor to awaken the powers of the student, and to secure control of voice, body, and the natural elements of conversation, with genuineness in thinking and simplicity in manner. The student must learn to think upon his feet, and be true to his own individuality and intuition.

2. MIDDLE CRITICISM. Comparison of the student's actual attainments with his ideal. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art, and oratory.

3. SENIOR CRITICISM. Criticism of the lyric, epic, and dramatic spirit in the monologue, impersonation and histrionic expression. Necessity of suggestion. The creative instinct, co-ordination of inspiration and regulation. Unity in the different modes of expression.

4. POST-GRADUATE CRITICISM. (See Professional Courses.)

## VIII. WRITING OR VERBAL EXPRESSION

Command of words in English is secured in accordance with the fundamental method of the School of Expression, that is, from within outward; thus, placing substance before form, and awakening the faculties before attempting to secure facility in expression.

1. THEMES. Short themes upon familiar literary or artistic topics. The student is urged to keep close to his own life, experience, and work. Principles of rhetoric practically applied. Nature and beauty of the English language inductively studied.

2. ENGLISH. Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

3. ENGLISH WORDS. The nature of words. Studies in etymology. Written exercises for the improvement of the student's vocabulary.

4. STYLE. Written and spoken style contrasted. The spirit of different authors shown. Individual peculiarities. General qualities of style. Laws of expression as applied to words.

### III

#### LITERARY AND ARTISTIC EXPRESSION

In union with training for the personal development of the student in conversations and renditions of literature, various phases of poetry and art are studied as prominent embodiments or records of the ideals of the race. Literature is studied as art and by means of art. The student, through the artistic use of his own natural language, is brought face to face with the principles of the greatest art of his race, thus realizing his own artistic nature and work.

#### IX. LITERATURE

Literature is studied in the School of Expression in two ways: — first, by vocal interpretation, by various discussions, conversations and presentations of the best literature in the criticism classes; second, by the common critical or theoretical method which is pursued in the colleges of the present time. These two methods should complement each other and are often studied together in the School of Expression.

##### a. Artistic or Creative Study of Literature.

1. LYRICS AND THE VOICE.
2. FORMS OF POETRY.
3. LITERATURE AND THE VOICE.
4. DRAMATIC THINKING.
5. METRE.
6. PUBLIC READING OF THE BIBLE.
7. LITERATURE AND EXPRESSION. (Three courses graded.)

##### b. Historical and Critical Study of Literature.

1. THE LITERARY SPIRIT. Literature as a necessary manifestation of human nature. Primary aspects of literature, illustrated by selections made by the class.
2. GREAT PERIODS OF LITERATURE. Turning points in English literature noted. Mastery and rendering of a few poems by great authors.
3. ARTISTIC PROSE. History of prose. Oratory. History of Attic prose. Why artistic prose follows poetry. Interpretation by the voice of the spirit of the English prose masters.

### c. Additional Courses Combining Both Methods.

1. PRIMARY LITERARY FORMS. The rendering of fables, allegories, lyrics, old ballads, stories.

2. NARRATIVE POETRY. "Tales of the Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." The primary spirit of poetry and its interpretation through the voice.

3. LYRIC POETRY. Origin and nature. Importance of the vocal rendering of lyrics. History of lyrics, with recitation of the best examples.

4. PERIODS OF SHAKESPEARE'S ART. Practical study and rendering of plays indicating Shakespeare's growth and mastery of dramatic form.

5. FORMS OF LITERATURE. Characteristics and forms of poetry and art with their causes. Selection and rendering of notable examples of all forms.

6. IDYLLS OF THE KING. Sources and legends. Tennyson's blank verse. Allegoric, dramatic, and narrative elements. Each student is required to study and interpret.

7. BROWNING. The short poems, spirit, form, and peculiarities. Analyses, studies, essays, and renderings.

8. SHAKESPEAREAN COMEDY. a. "Merchant of Venice." b. "As You Like It." Studied, and special scenes interpreted.

9. SHAKESPEAREAN TRAGEDY. a. "Macbeth." b. "Hamlet." Studied and interpreted. The Elizabethan stage. Dramatic presentations of Shakespeare as illustrated by the history of the stage productions of this play.

10. METRES. Metre as a form of rhythm. Character and meaning of different metres. The expressive use of metre by the great poets. (Metre is sometimes studied as a part of the advanced courses in Voice or Vocal Expression.)

11. HISTORY OF HUMOR. Conversations, recitations, discussions; topics being taken from the leading writers. Influence of Humor in history and the spirit of literature.

These are the leading courses, many of which are given every year,

but others are constantly introduced as electives or as substitutes. The following are given occasionally: —

LITERATURE OF THE 18TH CENTURY.

HISTORY OF THE NOVEL.

SPIRITUAL MOVEMENTS AMONG THE 19TH CENTURY POETS.

THE NOVEL IN THE 19TH CENTURY.

FORMS OF POETRY.

SHORTER POEMS OF WORDSWORTH.

THE LYRIC SPIRIT OF SHELLEY.

MINOR POETS OF THE 19TH CENTURY.

IN MEMORIAM AND THE MODERN SPIRIT.

THE SHORT STORY.

SHAKESPEARE'S HISTORIES.

SHAKESPEARE'S "HENRY IV." AND HIS INTERPRETATION OF THE  
BATTLE OF LIFE.

## X. ART

Although all the arts are founded in expression and obey the same great laws, yet each art is a specific language and necessary to reveal some aspect of the human spirit. True culture depends upon the ability to read all the art languages of the race. The student's conception of himself and his work is deepened and widened by a study of the function of all art and the awakening of his artistic ideals.

1. NATURE OF ART. Study of various forms of imaginative and poetic expression. Contrast of the themes of music, poetry, painting, sculpture, oratory, and drama.

2. HISTORY OF ART OR GREAT PERIODS OF ART. Sources of art. Great epochs. Lectures illustrated by the stereopticon, the galleries, or photographs.

3. HISTORY OF SCULPTURE. Studies of the plaster casts of the Boston Art Museum in connection with the history of dramatic action.

4. PAINTING AS AN ART. Study of the Boston galleries and exhibitions, with criticisms. Action as recorded in great paintings. Impressions of pictures. Laws of composition illustrated.

5. PRINCIPLES OF ART. Kinship of the arts. General laws applied to different arts and especially to histrionic expression.

Some phases of art are given in lectures, illustrated by the stereopticon. The following are among the subjects: Nature and Forms of Art; Great Periods of Art; Recent Movements in Art; Pre-Raphaelitism; The Spirit of Greek Art; Principles and Laws of Art; Egyptian Art; Decorative Art; The Renaissance; Dutch Art; The Barbazon School; The Art of the Century.

## **XI. PHILOSOPHY OF EXPRESSION**

The character of expression in nature and in art are contrasted, and the differences between life movements and artistic representation studied in order to broaden the student's knowledge of himself and his work, and to deepen his experience.

1. PROVINCE OF EXPRESSION. Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals, co-ordination of mind, voice, and body in all Expression.

2. ELEMENTS OF EXPRESSION. In nature, life, and art.

3. PSYCHOLOGY IN RELATION TO ALL PHASES OF EXPRESSION. Mental action in imitation and assimilation. The constriction of imitation, the necessity of courage.

4. METHOD. Logic of reading and speaking. Study and practical application to speaking of the great essays on Method.

5. HUMAN NATURE. Dramatic and artistic interpretations of man. Philosophy of man and his perfection through training.

## **XII. PERSONAL CULTURE**

The School not only prepares students for specific professions, but develops true manhood and womanhood. The work of the institution has been recognized by its power to stimulate and awaken aspirations, and to quicken all the faculties of the individual. One who has complete possession of himself can easily turn his abilities to some distinct work in life. Many decide upon their professions too early and without intelligent understanding of their real ideals and possibilities. The work of the School of Expression is first directed to the harmonious development of the physical, mental, and spiritual possibilities of the individual, to help him to find himself and thus be able to make a wise decision. After such a decision has been made, the School aims to equip everyone thoroughly for his chosen work.

This course is open to all who will attend regularly.

1. SPIRITUAL IDEALS OF THE POETS.
2. EXPRESSION AND LIFE.

## IV

### TRAINING FOR THE PROFESSIONS

Thorough training for the harmonious development of mind, body, and voice is arranged and required of all students, no matter what their profession. But side by side with this personal training of the individual, students are arranged in certain classes according to their professional aims, even during the first year, and receive special courses with special teachers to prepare them for their specific work in life.

The preparation for the various professions in the School is thorough, systematic, and inspiring. Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women from the various colleges and universities, who are preparing for the pulpit, the bar, the platform, for various kinds of teaching, for public reading and the stage, have been numbered among its students.

#### I. TEACHERS

##### a. Teachers of Vocal Expression and Speaking.

Systematic programs of exercises in training voice, body, and mind. The fundamental principles of the science of training. Each student is set to observe nature for himself, and at the same time informed of the leading methods adopted in all ages. Vocal expression is developed according to principles, not by mechanical rules. The study of the most advanced principles of education applied to teaching different forms of expression. The study of literature by practical rendering. Practical teaching with criticisms.

The first aim of the founders of the School of Expression was to reform the methods of teaching elocution. The result of their efforts is seen in the fact that graduates of the School are found in the foremost colleges and schools of the country, and that almost every week applications come for teachers from universities and other institutions, often more than can be supplied. There is special call for college-educated men and women. The study of Methods of Teaching Voice and Speaking is under direct charge of the President of the School.

1. PRINCIPLES OF EDUCATION.
2. METHODS OF TEACHING VOCAL EXPRESSION.
3. METHODS OF TEACHING VOICE.
4. REVIEW OF FUNDAMENTALS.
5. HISTORY OF ELOCUTION.
6. ARGUMENTATION.

## **b. Teachers of Literature and English.**

Study of literature by practical rendering rather than by mere analysis. The nature and forms of poetry. Practical studies in all forms of literature. Development of the imagination and dramatic instinct. Expression as illustrated by different authors. Relation of literature to vocal expression. Practical study of literary art. Study of rhetoric and English composition.

Teachers are enabled to acquire not merely a knowledge of the language and data regarding writers, but a sure literary instinct and imaginative insight.

## **c. Teachers of Public Schools.**

Training of the voice to secure ease, health, and effectiveness. Development of the pleasanter qualities of the voice. Studies of human nature. Naturalness and simplicity in reading and expression. Articulation. Function of vocal expression in education. Faults of reading and the use of the voice. Conversation.

Programs of exercises for the voice and practical problems adapted to the needs of pupils of the primary, grammar, and high school grades are arranged for teachers.

(Special classes are provided for those unable to take a full course.)

## **d. Teachers of Physical Gymnastics.**

The School furnishes thorough courses in Swedish gymnastics by one of two specialists who were thoroughly trained under Baron Posse. Teachers of Physical Culture receive a thorough all-round course not only in the use of gymnasium appliances but in the fundamental principles of Kinesiology and other technical subjects. They are not only trained in all departments of Gymnastics but also in voice and in Harmonic Gymnastics. The mind and voice are developed as well as body, and a conception is given, not only of the nature of Physical Training, but of its relations to expression.

Those wishing to become teachers of Gymnastics receive not only the latest and best technical training, but literary and artistic culture; subjects which enable them to have broad ideas regarding development. The danger of Physical Culture teachers is one-sidedness and working merely for physical strength, without developing true harmony. In the School of Expression the training of such teachers aims to obviate this. Teachers of Physical Training receive also advanced courses in dancing and in athletic games.

## **II. PUBLIC READERS**

Public Reading, or the Vocal Interpretation of Literature, is a special form of art based upon the trained consciousness which is developed through

# SCHOOL OF EXPRESSION HORAE

Monday		Tuesday		Wednesday	
FIRST YEAR					
9	Qualities of Voice 4 b	Dramatic Thinking 2 b	HOME STUDIES		
10	Pantomimic Exp'n 2 b	Principles of Train'g 1 a			
11	Visible Speech 5 c	Voice and Lyrics 2 b			
12	Poetry 10 b	Foundations of Exp. 5 c			
SECOND YEAR					
9	Principles of Voice 1 b	Dramatic Thinking 2 b	Literature and Expression 2 a		
10	Pantomimic Exp'n 2 b	Principles of Train'g 1 a	Voice Exercises 6 b		
11	Emission 2 b	Voice and Lyrics 2 b	Shakespeare 3 c		
12	Poetry 10 b	Dramatic Rehearsal 1 b	Elemental Praxis 5 c		
SECOND YEAR					
9	Principles of Voice 1 a	HOME STUDIES		Literature and Expression 2 a	
10	Elliptic Pantomimic Expression 1 a			Personation and Participation 2 a	
11	Emission of Voice 2 b			Shakespeare 3 c	
12	Imagination (I) 3 c			Voice Exercises 6 b	
THIRD YEAR S					
9	Principles of Voice 1 a	Action 1 a	Agility 3 c		
10	Elliptic Pantomimic Expression 1 a	Literature and Expression 2 b	Personation and Participation 2 a		
11	Emission of Voice 2 b	Methods of Teaching 1 a	Shakespeare 3 c		
12	Imagination 3 c		Dramatic Const'n 9 a		
THIRD YEAR					
9	Pantomimic Expression 2 c	Action 1 a	Agility 3 c		
10	Dramatic Rehearsal 3 b	Literature and Expression 2 b	Speaking 3 c		
11	Bible Reading 2 a	Methods of Teaching 1 a	Methods 2 a		
12	Dramatic Modulations of Voice 2 a		Dramatic Construction 9 a		
FOURTH YEAR					
9	Elective 3 c	Action 1 a	Voice Exercises 6 b		
10	Dramatic Rehearsal 3 b	Literature and Expression 2 b	Themes 7 c		
11	Bible Reading 2 a	Methods of Teaching 1 a	Methods 2 a		
12	Dramatic Modulations of Voice 2 a	Literature and Exp. 2 b	Dramatic Construction 9 a		

NUMBERS REFER TO TEACHERS



## MUM, 1907-1908, FIRST HALF-YEAR

Thursday	Friday	Saturday	
<b>EAR CLASS</b>			
Qualities of Voice 4 b	Beginnings of Literature 2 b	Dramatic Rehearsal 3 b	9
Vocal Express'n (II) 3 c	Vocal Express'n (I) 4 c	Foundations of Expression 1 a	10
Narrative Poetry 5 c	Conversations 2 a	Harmonic Gymn's 7 e	11
Harmonic Gymn's 6 b	Criticism 4 c	Recital	12

### SPECIAL CLASS

Voice 4 b	Voice 4 a	Lyric Poetry 2 c	9
Vocal Express'n (II) 7 b	Vocal Expression 4 b	Foundations of Expression 1 a	10
Criticism 1 a and 3 b	Conversations 2 a	Imagination (II) 4 b	11
Imagination (I) 3 c	Harmonic Gymnastics 6 b	Recital	12

### EAR CLASS

Pantomimic Expression 1 a	Pantomimic Exercises 4 c	Lyric Poetry 2 c	9
Rhythm and Melody 1 a	Grace and Power 2 a	Harmonic Gymn's 4 c	10
Criticism 1 a or 3 b	Imagination (II) 4 c	Dramatic Problems 1 c	11
Art (III.) 1 a	Life Sketches 2 a	Recital	12

### SPECIAL CLASS

Dramatic Rehearsal 3 b	Logic or Lit. 8 c	Vocal Interpretation of Literature 1 a	9
Dramatic Studies 11 c	Grace and Power 2 a	Harmonic Gymn's 4 c	10
Rhythm and Melody 1 a	Imagination (II) 4 c	Dramatic Problems 1 c	11
Criticism 1 a and 3 b	Life Sketches 2 a	Recital	12
Art (III.) 1 a			

### EAR CLASS

Dramatic Studies 11 c	<b>HOME STUDIES</b>	Vocal Interpretation of Literature 1 a	9
Rhythm and Melody 1 a		Impersonation 2 b	10
Criticism (III) 1 a		Dramatic Problems 1 c	11
Art (III.) 1 a		Recital	12
	4 p.m. Life and Expression 1 a		

### EAR CLASS

Dramatic Studies 11 c	Voice (or Logic, 8 c) 4 a	Vocal Interpretation of Literature 1 a	9
Rhythm and Melody 1 a	Exercises 7 c	Impersonation 2 b	10
Criticism 1 a	Harmonic Gymn's 6 b	Dramatic Problems 1 c	11
Art (III.) 1 a	Life Sketches 2 a	Recital	12
	4 p.m. Life and Exp. 1 a		

**LETTERS REFER TO ROOMS**

the practical study of the languages used in the Spoken Word, — namely, Voice, Pantomime, and Words. It is interpretative, and manifests in living forms the very spirit of literature. It is a more imaginative art than the drama, since it does not depend upon scenery or stage accessories to produce its effects.

There are as many forms of public reading as there are forms of literature to interpret. Lyric thought would find its interpretation in what Lanier calls the "art of speech tunes." Narrative and descriptive forms of poetry and prose find their expression in Participation and Personation; the most truly dramatic form of literature, in Impersonation and Monologues; oratory, in Public Speaking.

1. VOCAL INTERPRETATION OF LITERATURE.
2. CRITICISM.
3. READING AS AN ART.
4. IMPERSONATION.

Recitals, affording practical platform experience, with critical audiences, are given weekly throughout the year, with occasional public interpretations of literature. Students are sent out also to conduct entertainments in and around Boston. (See Public Artistic work of the Students.)

### III. DRAMATIC ARTISTS

The training of the dramatic artist depends upon the awakening of dramatic imagination and sympathy, and the diffusion of a conscious intelligence and control through the body. The voice and the body are made sympathetically responsive. The free and spontaneous expression of the individual is co-ordinated with the limitations of a scene or in relation to the other characters.

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student artistically and harmoniously unfolded. The dramatic artist is first led to be himself, for not until he is truly so can he artistically or altruistically enter into a right realization of other characters.

There is a comprehensive study of the languages concerned in dramatic art. The modes of pantomimic action, the command of the voice modulations, and the ability to enlarge and extend these at will are so developed as to render the lines intelligently and to reveal the thinking of the character. Characterization is not mechanical imitation, but imaginative and sympathetic assimilation founded upon psychological principles, and implies the development of the artistic nature.

Dramatic rehearsals in every form of the art are conducted: burlesque, farce, melodrama, comedy, and tragedy are studied and distinguished from

each other. Courses are given in dramatic action and characterization and the principles of stage business.

1. DRAMATIC THINKING.
2. DRAMATIC REHEARSAL.
3. STAGE BUSINESS.
4. FORMS OF THE DRAMA.
5. CHARACTERIZATION.
6. MODERN DRAMA.
7. OLD COMEDIES.
8. POETIC DRAMA.
9. LIFE STUDIES.
10. HISTRIONIC EXPRESSION.
11. DRAMATIC CONSTRUCTION.

#### IV. WRITERS

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality of style of able writers. Dramatic authors have taken the courses on Stage Business, Dramatization, and Characterization as an aid in realizing the peculiar nature of the play. Style in writing is developed by offering a stimulus to thinking. The laws of writing are perceived from a study of the universal principles of art, and are not allowed to degenerate into mere mechanical rules.

THEMES. (Four different courses.)  
ADVANCED COMPOSITION.  
ORIGINAL DRAMATIZATION.  
STORY-WRITING.  
SPEAKING AND WRITING.  
ADVANCED THEMES.

#### V. PUBLIC SPEAKERS

Practical courses are given to speakers to develop the power to think on the feet, and to secure a vocabulary, not only of words, but of voice modulations and pantomimic actions. The student receives practical exercises and studies to awaken a true ideal of oratory, the art upon which liberty and the progress of mankind depend. These exercises develop mental power and grasp, logical method and control of feeling as well as of voice and body.

Speakers are practiced in all kinds of discussion to develop thinking. Practical training is given to the logical instinct. Naturalness and sim-

plicity in melody are secured. The reproductive faculties are trained to act naturally. Oratory is studied as an art. The laws of Expression are applied to style in delivery.

#### **a. Preachers.**

The development of the preacher is the most peculiar and difficult problem of education. Mere knowledge will not do the work. The whole nature must be developed. Mind, voice, and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and all the spiritual faculties and powers realized. The present failure in the development of the preacher is due to the substitution of mere scholarship for individual training, personal culture, and spiritual realization.

Preachers receive training of the voice and body in order to secure economy of force and self-control. The preacher is given control of the instruments of Expression. He is also given command of conversational melody and a vocabulary of delivery.

At the same time steps are taken to unfold the mental, emotional, and spiritual powers of the preacher. Courses are given for the development of the imagination and dramatic instinct, and to secure control of feeling. Faults peculiar to clergymen are corrected by eradicating their causes. Special studies are given in the interpretation of the Bible and the reading of hymns.

Special classes and work are arranged for preachers in both the summer and winter terms. All preachers are invited to correspond with the School and to recognize themselves as agents not only of the efforts to establish a School of Preaching but to advance the School in its other departments.

The Trustees hope, in the near future, to secure sufficient aid to establish a regular School of Preaching, founded on an entirely different basis from anything now taught in any Divinity School. The President of the School has trained three thousand preachers. The reception accorded his "Vocal Interpretations of the Bible," and his experience in teaching in seven different theological schools emphasizes the demand for such an institution.

The following are among the courses that have been especially arranged: —

1. THE VOICE.
2. MELODY IN PREACHING.
3. VOCAL INTERPRETATIONS OF THE BIBLE.
4. SPEAKING.

(See Special Circular.)

## **b. Lawyers.**

Lawyers have found the courses in the School of Expression of great advantage, and several courses are arranged for members of the legal profession, Saturdays, afternoons and evenings. These courses consist in the use of the voice in speaking, practice in many kinds of speaking, and a thorough command of the elements of delivery.

1. EXTEMPORANEOUS SPEAKING.
2. DISCUSSIONS.
3. METHODS OF ORATORS.
4. ART OF SPEAKING.
5. ARGUMENTATION AND DEBATE.
6. ORATORIC STYLE.

## **c. Lecturers.**

Those who are preparing to become lyceum lecturers and entertainers receive thorough courses in all phases of Vocal Training, Vocal Expression, Literature, Public Speaking, and Dramatic Expression. Courses are also elected from the classes in Public Speaking, Conversations, and Discussions which are best adapted to their needs.

# **Special Departments**

**I**N addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or who are hindered from taking diploma courses. Work in any subject, when needed, is given by the teachers to suit, so far as possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

## **I. PREPARATORY COURSES**

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements: —

1. All summer work is preparatory to and counts toward regular diploma courses. (See Summer Circular.)
2. Special September Preparatory Term opens the first Tuesday in September. (See Summer Circular.)
3. Three hours on Saturday for students and teachers occupied during the week.
4. Special evening courses. (See Evening Circular.)
5. Preparatory Home Studies. (See Home Study Circular.)

## II. LABORATORY OF VOICE AND TRAINING

Cases requiring specific work in voice receive careful examination and diagnosis by experts, and special courses of training are arranged for each individual case:

STAMMERING.

IMPEDIMENTS OF SPEECH.

DEFECTIVE CONDITIONS.

PATHOLOGICAL CONDITIONS.

SORE THROAT CAUSED BY MISUSE OF VOICE.

LOSS OF VOICE.

## III. TEACHERS OF THE DEAF

Courses in harmonic and vocal training on the relation of articulation to voice and thinking, with selected programs of exercises for the voice of deaf mutes.

## IV. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evening.

## V. CHILDREN'S CLASSES

Saturday afternoon. Courses in vocal training, reading and recitation, simple harmonic gymnastics, with exercises for promoting health, harmony, and grace.

## VI. PHYSICAL TRAINING

The various courses in Physical Training are open to special students, and full normal courses for teachers of Physical Culture are given. A general course for health and grace, fancy steps or rhythmic movements in dancing, and many other courses are given. (See Organic Gymnastic Circular.)

## VII. EVENING CLASSES

Comprehensive courses in Vocal Training, Harmonic Gymnastics, Vocal Expression, Reading, Speaking, and Dramatic Art. (See Special Circular.)

## VIII. HOME STUDIES

For some years a series of thorough and systematic Home Studies have been given. While most of these are on literary subjects, some are exercises for health and strength. The following courses are given:—Pedagogical Principles, The Nature and Province of Expression, Foundations of Expression, Lessons in Vocal Expression, Imagination and

Dramatic Instinct, the Reading and Interpretation of the Bible as a textbook, History of Pedagogy, Life and Principles of Froebel, History of Dramatic Art, History of Oratory, and many other courses, some of which are for advanced students, and others to enable students who enter the School to make their courses doubly valuable. Certain courses are also given for those who are unable to attend the regular departments of this institution. Applicants are advised to register in these Home Study courses even when under a preparatory teacher. (See Home Study Circular.)

## IX. SUMMER COURSES

The summer terms and courses of the School are unique, thoroughly organized, practical and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given in these.

The courses are arranged so as to take up different phases of the work each term, and thus, by concentrating the attention in sequence for a short term upon one certain phase of the subject at a time, we are enabled, between the first of July and the first of October, to prepare for "Advanced Standing" in October. Students entering on "Advanced Standing" can graduate General Culture Diploma in one School year. Three separate summer terms also prepare for admission on "Advanced Standing." Only full regular work of a summer term counts toward a Diploma course in the School. (See Special Circular.)

## X. ELECTIVE COURSES

Single courses and groups of subjects are given in Vocal Training, Physical Training, Development of the Grace of the Body, Vocal Expression, Literature, English, General Work for Health and Physical Training, Spiritual Aspirations of Expression, and similar subjects. In every case, elective courses are prescribed according to needs, occupations, and circumstances.

## XI. ADJUNCTIVE COURSES

PREPARATORY ENGLISH AND RHETORIC.

ARGUMENTATION.

PARLIAMENTARY LAW.

PLAY-WRITING AND DRAMATIC CRITICISM.

METHODS OF STAGING PLAYS: FRENCH, GERMAN AND ENGLISH.

MAKE-UPS.

MUSIC AND SINGING.

Many singers and teachers of singing take the voice courses of the School of Expression. They receive extra and special training according to the principles of the School.

## Public Artistic Work of the Students

**L**ITERARY interpretations, impersonations, dramatic rehearsals, presentation of plays, with and without scenery, form an important feature in the methods of the School.

Students are aided in making creative studies in connection with many of the courses, and entirely independent of any specific course. Many of these studies are made during vacation, from suggestions received from the teachers. This work is original and must be the student's own.

During the past year, some such recitals were given every Saturday noon, and nearly every Wednesday evening during the year.

Every regular student of the diploma courses is expected to take part in the different recitals of the different grades.

Professional students during their third or fourth year are allowed, when their work is adequate, to give special public recitals under their own name, and the Irving Studio is furnished them free. Such recitals, however, have to be given first in the informal recitals and rehearsals, and have to be approved by the teachers in charge. The recitals must be original, must be an abridgment of some literary work not previously given, or must have some artistic and original character.

The entertainments on Saturday noon, occasionally in the afternoon and evening, form important courses to which many citizens of Boston have subscribed in past years for reserved seats.

Students who do satisfactory work, are permitted to read for churches, societies and lodges. Such readings will be furnished by the recital director to any one applying, at reasonable rates. A great many readers are sent out each week. This affords excellent practice and many students receive considerable financial remunerations.

The following is a list of the more important recitals and presentations of creative and artistic work during the past year:—

October 24. Miscellaneous Students' Recital.

“ 27, 31. Students' Recital.

November 7. “Madame Butterfly” (John Luther Long), Miss Virginia Beech.

“ 10, 14, 17, 21, 24. Students' Recitals.



December 5, 8, 12. Students' Recitals.

“ 15. Longfellow Recital.

“ 19. “An Evening with Canadian Authors,” Misses Cecil Smith and Marcia Clark.

January 9, 12. Students' Recitals.

“ 16. Recital, by Miss Mona Ryan and Miss Margie Walle.

“ 19, 23, 27, 30. February 2, 6, 9, 13, 16. Students' Recitals.

February 19. Dramatic Recital, “The Elopement of Ellen.” Benefit Students' Fund, at Association Hall.

“ 20, 23. Students' Recitals.

“ 27. Students' Recital.

March 9. Students' Recital.

“ 13. “Sefy” (John Luther Long), recital of an original adaptation, by Miss Anna W. Hosford.

“ 16. Students' Recital.

“ 20. Second Year Recital, I

“ 23. Second Year Recital, II.

“ 27. Junior Recital, I.

April 3. “In the Bishop's Carriage” (Miriam Michelson), recital of an original arrangement, by Miss Clarice Anderson.

“ 6. Second Year Recital, III.

“ 10. Special Students' Recital.

“ 13. “Lavender and Old Lace,” recital of an original arrangement, by Miss Eva Smith.

“ 15. “The Eternal City” (Hall Caine), recital of an original arrangement, by Miss Mae A. Taylor.

“ 17. “The Spoilers” (Rex E. Beach), recital of an original arrangement, by Miss Mildred Clark Whitney.

“ 18. Folk-Lore Recital.

“ 20. Interpretation of “Blot on the 'Scutcheon” (Browning), Miss Ellen J. Olsen.

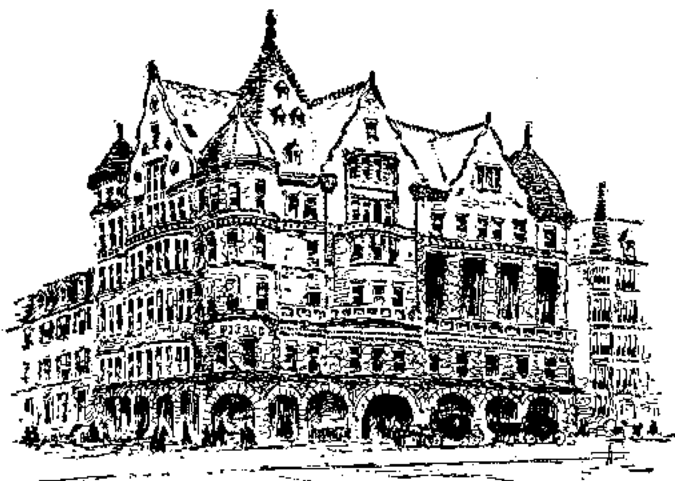
“ 23. Second Year Dramatic Scenes.

April 25. Junior Recital, II.

- " 27. Recital-Lecture, "In My Garden," by Miss Margaret Hockaday.
- " 29. "Lorna Doone" (R. D. Blackmore), recital of an original arrangement, by Miss Clara M. Dunn.
- " 30. Impersonation of "Rahab" (Ralph Burton), by Miss Mona Ryan.

May 1. "The Right of Way" (Gilbert Parker), recital of an original arrangement, by Miss Cecil Smith.

- " 2. "Sonny" (Ruth McEnery Stuart), recital of an original arrangement, by Miss Viola C. Scheible.
- " 4. "Madame Butterfly" (John Luther Long), recital of an original arrangement, by Miss Evelena Baright Williams.
- " 4. Dramatic Recital, "Between the Acts." Benefit Students' Fund, at Association Hall.
- " 7. "The Dawn of a To-morrow" (Frances Hodgson Burnett), recital of an original arrangement, by Miss Bertha Everett Morgan.
- " 8. Dramatic Phases of Platform Art. Third Year Recital.
- " 9. Phases of the Classic Drama, and Commencement Exercises.



Pierce Building--The Home of the School of Expression

# General Information

## REQUIREMENTS FOR ADMISSION

Applicants for admission are required to present testimonials as to character from pastor and one other person of recognized standing.

Applicants for the regular Diploma courses must be graduates of a high school or possess an equivalent amount of education and culture.

Students who are deficient in language, or in other studies, will be required to make up this deficiency before taking a diploma.

Students with less than a high-school preparation will be examined, and, if necessary, entrance conditions required to be made up before graduation from the School of Expression.

Applicants for the Professional courses must in addition show ability in the particular form of Expression they choose for specialization.

## REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to the Special Middle Year courses must have mastered not only the general requirements for admission, and present certificates from former teachers stating the subjects, studies, and the number of hours taken in class and in private, but must also be examined in the leading studies of the first year. When the artistic interpretation and knowledge of the student is sufficient and the examinations satisfactory, he will be received into the advanced classes with such conditions as the examiner shall deem necessary. All students, before graduating, are required to pass in the fundamental work of the first year, as well as in advanced courses.

College graduates, or those having equivalent attainments, may take the three years' courses in two calendar years. Such students are also required to pass all the examinations in the first, second, and third year groups of courses.

Unless students are well prepared and are physically strong, they are urged not to shorten their courses. So much time is required for collateral reading, and for preparing literary interpretations, that the best results cannot be attained by going rapidly through the course, however hard the student may work or however faithful the teachers may be.

## DIPLOMAS

The work of the School is arranged in groups of courses, and diplomas are awarded according to the number and nature of the courses mastered.

1. PERSONAL OR GENERAL CULTURE DIPLOMA. Requires the mastery of

first and second year's work. This work is not professional, but personal. It is given for the mastery of the courses which are arranged for the development of the Spoken Word.

2. **SPEAKER'S DIPLOMA.** Requires thirty to forty courses, elective, with special requirements in discussion, extemporaneous speaking, debate, and the special courses in oratory. The professional training given differs somewhat with different professions.

3. **PREACHER'S DIPLOMA.** A post-graduate course for graduates of theological schools requires the mastery of twenty courses which can be accomplished easily in one year.

4. **TEACHER'S DIPLOMA.** For the first, second, and third year groups of courses, with the exercises in methods of teaching, three school years, or the equivalent, are required. The diploma calls for the mastery of the fundamental training. The courses fit a student to become a teacher of Voice, Vocal Expression, and Speaking. Mature students in good health are permitted to take the three years' course in two years under certain conditions, but the full complement of courses must be completed.

5. **PUBLIC READER'S DIPLOMA.** Three regular groups of courses, at least forty-five, are required. The amount of work is the same as for the Teacher's Diploma, the difference being in the amount of creative work required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism.

6. **DRAMATIC DIPLOMA.** Three groups of courses, at least forty-five, are required, the amount of work being the same as for the Public Reader's Diploma, the difference consisting in the emphasis on Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatizations, Stage Business, and Histrionic Expression. Writers of plays may substitute extra work in Dramatization for some of the work in Impersonation.

7. **LITERATURE DIPLOMA.** At least thirty' courses, with special emphasis upon English, Literature, Art, and creative work in writing.

8. **ARTISTIC DIPLOMA.** At least sixty courses, or fifteen after the mastery of the Public Reader's or Dramatic Diploma, with high artistic attainment in Impersonations, Public Reading, or some field of Dramatic Art.

9. **PHILOSOPHIC DIPLOMA.** At least sixty courses, or fifteen after the attainment of the Teacher's Diploma, with special emphasis upon the philosophy of Expression, the relation of all the arts, or the attainment of success in teaching some form of Expression.

## DECORATIONS

All who have attended the School at least three full years, and have achieved high attainment in their courses, will be decorated as follows: — for high personal development and control, the white cross; for broad knowledge of Expression and ability to teach it, the blue cross; for artistic public reading, the red cross; for dramatic and histrionic art, the purple cross; for high attainment as a speaker, the golden cross.

Persons who have attained success in some department of expression after attending the school four years, from advanced home studies, or from reaching high artistic honor, will receive: in artistic and creative work, the purple cross; in teaching, the blue star. Any who have made noble sacrifices or rendered great service to their fellow-men, the white star.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists who have reached high artistic attainments. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received them.

## BOARD AND HOME

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Students can board either in the same house with teachers, in private families, or in students' homes for from \$135 to \$250 a year, and upwards.

The placing of students in homes is supervised by the Dean, and a student is not allowed to choose a home without consulting the Registrar.

One of the teachers acts as matron to the ladies in attendance, and all the teachers keep in personal touch with students. Chaperones will be provided when parents request such supervision.

Students are requested to inform the Registrar of their requirements for accommodations, and price to be paid for board, and accommodations will be selected subject to the student's approval on arrival.

Students will be met at trains when parents request it.

## LIBRARY ADVANTAGES

An adequate library of books on Expression, Oratory, Dramatic Art, and technical topics, is available, for all students, at the School.

For collateral and extended reading and research, students of the School are granted special privileges at the Boston Public Library, just across the street. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art and history are open to the School as freely, and without cost, as if it were the sole possession of the School. Too great value cannot be put upon such convenient and complete opportunities for reading and study.

## CALENDAR

The School year opens on the first Thursday in October each year, and closes on the second Thursday in May. Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a.m. There is a recess on legal holidays, and for ten days at Christmas.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is between 8 and 9 a.m. daily during the school session. The office hour of the Dean is between 2 and 3 p.m. every day, beginning September first.

## APPLICATIONS FOR POSITIONS

Institutions desiring teachers for permanent or temporary positions are requested to make personal application to the President or Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection will be made. No one is so competent to judge of the possibilities of the student as his teachers.

Please address communications to the Secretary, School of Expression, Pierce Building, Copley Square, Boston.

## LOANS AND ASSISTANCE

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their courses or take positions before finishing their studies.

The following loan scholarships are available :

### ELIZABETH BANNING AYER SCHOLARSHIP.

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

### J. W. CHURCHILL ANNUAL SCHOLARSHIP.

Founded from the receipts of readings given to the School of Expression.

### DANA ESTES ANNUAL SCHOLARSHIP.

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

### THE STUDENTS' SCHOLARSHIP FUND, 1902.

The sum of one hundred dollars to be loaned to some worthy student, who has spent at least one year in the School.

Will others kindly aid these deserving, earnest pupils?

The corporation is composed of leading citizens and prominent educators in different parts of the country. Their names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

The adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of the teachers, and delivery of speakers, but will be an aid to general education.

The call for assistance is not local. The graduates of the School who come from every state and country are filling positions in all parts of the world. What better use of means than to aid young people to realize their ideals. All who will aid will receive co-operation from the School.

## **Alumni Association**

### **Officers**

<b>REV. J. STANLEY DURKEE, Ph.D.</b>	<b>President</b>
<b>MISS ANNA WEST BROWN</b>	<b>Vice-President</b>
<b>MISS MARY J. WILKINSON</b>	<b>Secretary</b>
<b>MR. BINNEY GUNNISON, A.B.</b>	<b>Treasurer</b>

### **Executive Committee**

<b>Mr. Wm. F. Berry, Chairman</b>
<b>Miss Virginia Beech</b>
<b>Mr. Allan B. Giltmore</b>
<b>Miss Bertha M. Swenson</b>
<b>Miss Mildred C. Whitney</b>
<b>Miss Alice Dean Spalding</b>

Annual meetings, with reception and banquet, are held in Boston each year in connection with the graduation exercises.

Alumni meetings are frequently held at the School, and the graduates attending these meetings are invited to visit classes before or after the hour of meeting.

Graduates and former students are requested to send immediate notification of any change of address.

## Tuition Fees

Each regular group of courses, for a school year . . . \$150.00

(To be paid \$100 on opening day, and \$50 on or before the second Monday in January.)

The following are all payable in advance:—

Work chosen by subjects, one hour each week, for the year . . . . .	\$15.00
Four hours on one day, each week, for the year . . .	40.00
Any regular group of courses, one month . . . . .	25.00
Evening Classes, one hour a week, twenty weeks . .	10.00
“ “ two hours “ “ “ . . . . .	18.00
“ “ four hours “ “ “ . . . . .	30.00
For gymnasium, one hour a week, by the year . . .	12.00
“ “ two hours “ “ . . . . .	20.00
Special Teachers' Course . . . . .	75.00
Fancy Steps . . . . .	25.00
Home Study Course, for the year . . . . .	10.00
For Diploma . . . . .	5.00
For Chaperon, according to circumstances.	
Extra examinations, each . . . . .	5.00
Preparatory Term (September) . . . . .	30.00
Personal Lessons, per hour . . . . .	1.00 to 6.00
Laboratory fee for examination and consultation . .	5.00
Bureau fee . . . . .	2.00
Adjunctive Courses, according to work given.	

Students who have paid \$450 are charged no further tuition for the regular work of any of the three years. Clergymen, theological students, and teachers, special rates. For terms of Gymnastic courses or School of Preaching, see special circulars. Students irregular in attendance will be required, before graduating, to make up all irregularity, subject to extra charge. No reduction, except in case of sickness protracted beyond one month. Rebate on account of sickness calculated on the basis of work by the month. For Summer School rates, see special circular.



## Location

**B**OSTON, the home of the School of Expression, is generally recognized as the educational center of America. More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city in the country. In no place can so many advantages be found in so small a space, so valuable, so accessible, and at such a small price.

The School of Expression is located in Pierce Building, a brown-stone structure, opposite the Public Library on one side, the Art Museum on the other, with Trinity Church in front. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for an institution which is founded to emphasize the Spoken Word in education, and to lift it to the dignity it had among the Greeks. The third floor of the building has been arranged and adapted especially to the needs of the School of Expression, with attractive studios and convenient offices, adequate to all phases of the work.

Students coming from New York, or over the N.Y., N.H. & H.R.R. or Fall River Line, should check their baggage to the Back Bay station, and leave the train there. Those from the West, by the Albany Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Elevated to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School can be easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Court and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, 183 different methods of transferring from one extreme of the city to another.

In ten minutes from the School students may reach concerts, courses of lectures, dramatic representations of all kinds, and historic treasures, such as no other city can offer. Such advantages as the Lowell Institute Lectures, comprising more than a dozen courses, and two or three lectures a week at Harvard University, are free to all, as well as the various scientific and art museums,

# Students 1906-7

## POST-GRADUATE YEAR

Virginia Beech, B.L. (Ward Sem.)  
Smiley Jordan Blanton, B.S. (Vanderbilt)  
Anna West Brown  
Cora Elizabeth Everett  
Mary Taylor Furman  
Rillie Eddy Garrison  
Mrs. Therese de la Tour Herrick  
Bertha Eloise Hilton  
Mrs. Josephine Etter Holmes  
Bertha Everett Morgan  
Martea Gould Powell  
Viola Christine Scheible

Cambridge  
Nashville, Tenn.  
Carlton, N.Y.  
Norwood  
Shreveport, La.  
Newton  
Baltimore, Md.  
Wauseon, O.  
Sioux Falls, S.D.  
Roxbury  
Denver, Colo.  
Indianapolis, Ind.

## SENIOR YEAR

Gladys Edna Barron  
Georgianna Chamberlain  
Marcia Elizabeth Clark  
Mary Fletcher Cox  
Clara May Dunn, A.B. (Tri State Col.)  
Inez Boardman French  
Frances Katharine Gooch, A.B. (Logan Col.)  
Elisabeth Hardin  
Margaret Hockaday  
Jane Effie Herendeen  
Florence Emilie Lutz  
Edith Winifred Moses  
Mrs. Grace H. Nash  
Mabel Vera Rivers, A.B. (Meridian Fem. Col.)  
Mona Dolores Ryan  
Orpha Cecil Smith  
Oranna Ellen Utt, A.B. (West Va. Univ.)  
Evelena Baright Williams

Barre, Vt.  
Westwood  
Belmont, N.Y.  
Brattleboro, Vt.  
Tiffin, O.  
Milwaukee, Wis.  
Oakville, Ky.  
Schenectady, N.Y.  
Denver, Colo.  
Shortsville, N.Y.  
Cambridge  
St. Louis, Mo.  
San Jose, Cal.  
Meridian, Miss.  
Hiawatha, Kan.  
Toronto, Canada  
Morgantown, W. Va.  
Dunkirk, N.Y.

## SENIOR YEAR SPECIALS

Edith Bellamy  
Helen Estella Bisbee  
Josephine Virginia Fox  
Wendell Phillips Holman  
Fred Wesley Orr, B.L. (Drury Col.)  
Eva Smith  
Isabelle C. Strickland  
Bertha Mons Swenson  
Pauline Sherwood Townsend

Edmonton, Alta.  
Bethel, Me.  
Baltimore, Md.  
Unionville, Conn.  
Detroit, Mich.  
Spencerville, O.  
Plattsburg, N.Y.  
Roxbury  
Nashville, Tenn.

## MIDDLE YEAR

Alice Nora Averill  
Ethel Eoline Bradt  
Ethel Cunningham  
Joy Drury

Barre, Vt.  
Fayetteville, Ark.  
Marion, O.  
St. Louis, Mo.

## MIDDLE YEAR — Continued

Ethel Mertina Eaton  
Lulu Mae Hiltz  
Lorenne Myrtle Howard  
Mae Freeman Keith  
Julia Frank McGuire  
Allan T. O'Neill  
Anna Lee Park  
Jennie Mae Plummer  
Edith Florence Ritchie  
Flora M. Sargent  
Morton Lyman Stevens  
Mae Abbie Taylor  
Margueritte Eleanor Walle  
Ethel Arleigh Wheeler  
Mildred Clark Whitney

Lawrence  
Stoneham  
Lynn  
Somerville  
Jackson, Mo.  
Boston  
Sandersville, Ga.  
Cambridge  
East Boston  
Brattleboro, Vt.  
Marlboro  
Kent's Hill, Me.  
St. Paul, Minn.  
Lansing, Mich.  
Mexico, Mo.

## MIDDLE YEAR SPECIALS

Clarice Anderson  
Nanne Eleanor Blakeney  
Caroline Clarke Bradley  
Ethel Eloise Burson  
Alyce B. Cooke, M.E.L. (Tenn. Fem. Col.)  
Isabel Goodhue  
Mae Hollingsworth  
Anna Willard Hosford, A.B. (Western Reserve Col.)  
Josephine Louise Huston  
Willa Middleton  
Jessica Geraldine Moorman  
Ellen Joanna Olsen  
Mary Emma Passmore  
Katherine Reese  
Edward Rice  
Nellie Topley Thomas  
Myrtle Thompson  
Eva Jeannette Waskey  
Ruth Davies Watson

Sioux Falls, S.D.  
Horusboro, S.C.  
Washington, Ga.  
Bristol, Va.  
Franklin, Tenn.  
Yonkers, N.Y.  
Greenwood, S.C.  
Cleveland, O.  
Detroit, Mich.  
Winston-Salem, N.C.  
Bexar, Ala.  
Jamestown, N.Y.  
Nottingham, Pa.  
Franklin, Tenn.  
Philadelphia, Pa.  
Ottawa, Canada  
Roodhouse, Ill.  
Baltimore, Md.  
Hannibal, Mo.

## JUNIOR YEAR

Lena Estelle Altling  
Minnie Marie Badger  
Aimee Ethel Bealer  
Rev. Guy Percy Benner  
Jessica Mae Carbee  
Fanny Irene Case  
Mabelle Anna Cassidy  
Henrietta Clary  
Ethel Mary Cree  
William Lauran Crosby  
Leo Davidson  
Gertrude Eddington  
Mary Edwards  
Grace J. Farr  
Mabel Irene French

Hartford, Conn.  
Columbus, O.  
Jamestown, N.Y.  
Monmouth, Me.  
Boston  
Southold, L.I.  
Wilmington, Vt.  
Roslindale  
Colebrook, N.H.  
Minneapolis, Minn.  
San Francisco, Cal.  
Ralspell, Mont.  
Waukegan, Ill.  
Jonesville, S.C.  
Winnipeg, Manitoba

## JUNIOR YEAR — Continued

Mierva Irene Gilmore	Seattle, Wash.
Allan Barr Gilmour	Jamaica, N.Y.
Rev. William Hubert Greaves	Melrose
Florence Hodgson	Worcester
Emma Louise Huse	Somerville
Josephine Louise Jette	Savannah, Ga.
Marietenette Lupton	San Antonio, Tex.
Mary Amelia McMurray	Jacksonville, Fla.
Rose Miller	Roxbury
Olga Elizabeth Mortonson	Boston
Beulah Helen Nay	Cambridge
Ella Marion Osborn	Lincoln, Me.
Ida Angeline Robbins	East Foxboro
Merribe Shaeffer	Post Falls, Idaho
Jennie Pearl Skillen	Brookline
Alice Maude Smith	Oldtown, Me.
Alice Dean Spalding	Lowell
Bettina T. Timayenis	Dorchester
Rev. Paul Gustavus Viehe	Evansville, Ind.
Elsie Laura Wellsman	Waverley
Emma Helena Wentz	Cincinnati, O.
Jessie Iiah Cassard Stanton, B.S. (Salem Fem. Col.)	Winston-Salem, N.C.

## SUMMER AND SPECIAL STUDENTS

Bert Alexander	Dayton, O.
Mary Pauline Arrol	Malden
Lura C. Atkinson	Richmond, Va.
Catharine Agnes Baker	Lenox
Mabelle Barker	Newton Centre
Helene Hubertine Boll	New Haven, Conn.
Elizabeth Farquier Bowden*	Russellville, Ky.
Elva Elisabeth Buck	Cambridge
Doris Burdick	Malden
Robert Burns	Ottawa, Canada
Cyril Carey Colpitts	Forest Glen, N.B.
Francis Joseph Conlin, A.B. (Harvard)	East Boston
Rev. Edward H. Cotton, A.B. (Colby)	Norway, Me.
Gladys Banning Curry	Cambridge
Bessie Hill Davis	Sandersville, Ga.
Wilfred J. Day	Roxbury
Winifred Dinn	Charlestown
Venita Ruth Dudgeon	Boston
Marion Frost Dunning	Charlestown
Fred Farrow	Winchester
Mrs. Harriet Kelsey Fay	Buffalo, N.Y.
Esther G. Feinberg	Dorchester
Cyrus Yale Ferris	Waban
Mildred Flemming	Somerville
Arthur Adams Folsom, A.M.B. (Tufts Col.)	Boston
Herbert S. Frost	Dorchester
Charles Fulton	Boston

\*Deceased.

## SUMMER AND SPECIAL STUDENTS—Continued

Mrs. Marie K. Gallagher	Chicago, Ill.
Alfred Gietzen	Auburndale
Mrs. Elizabeth Lumpkin Glenn, B.E. (Brenan Col.)	Asheville, N.C.
Sarah Grady	East Boston
Nellie Katharine Graff	Malden
Mabelle Florence Graham	North Woburn
Mrs. Linnie H. Grover	Dorchester
Mina Guyton	Roxbury
Rev. Samuel Oscar Hall, B.D. (Union Theol. Sem.)	Tazewell, Va.
Ada Florence Hallett	Somerville
Marian Louise Hallett	Somerville
Charles Albert Hardy	Boston
Linda Arrietta Hardenbergh	Roscoe, N.Y.
Hortense Lillian Harris	Everett
Elizabeth Hatlow	Boston
Bessie Horwitz	Chelsea
Rev. William Howitt, B.D. (McGill Univ.)	Morrisburg, Canada
Laurie Johnson	Atlanta, Ind.
Rev. T. J. Joyce	Boston
Mrs. Olive Robinson Keller	St. Louis, Mo.
Bertha Kibby	Everett
Walter Monroe Knowlton	Boston
Mrs. Mary Agnes Lathrop	Madison, Wis.
Ralph William Henry Leavitt	Boston
Mrs. W. E. Lewis	Cincinnati, O.
Mary Louise Mac Cool	Boston
Rev. Albert Morrison MacLeod, B.A. (Dalhousie Col.)	Lorne, N.S.
Rev. George Eugene Mann	Manville, R.I.
Rev. Augustine P. Maxwell, A.B. (Amherst)	Canton
Stella Matthews	Sylvania, Ga.
Mrs. Jean Campbell Maynard	Boston
Rev. George Coleman McDougall	Sheffield, Vt.
Rev. Chas. Francis Mielr, Ph.B.	Florence, Col.
Helen Mitchell	Asheville, N.C.
Minnie Maude Mixer	Cambridge
Rev. Frank Paul Morgan, B.S. (Cornell Col.)	Mt. Vernon, Ia.
Gertrude L. Morietta	Boston
Rev. Lewis D. Morse, B.A. (Acadia Univ.)	Wolfville, N.S.
Rev. William Herbert Moseley, Jr.	Rockland
Lina Grace Nelson	Boston
Albert Nisbet	Louisville, Ky.
Rhoda Nunnally	Monroe, Ga.
James Cresson Parrish, Jr., A.B. (Harvard)	New York
Anna Paterson	Cambridge
Alice Isabelle Pearson	Newton Centre
Ethel Maud Perkins	Malden
Dr. Gerda von Betzen Perry, D.M.D. (Tufts Col.)	East Boston
Gertrude Louise Philp	Hamilton, Ont.
Rev. Albert H. Plumb, Jr., A.B. (Amherst)	Roxbury
Maude Lunette Plummer	Cambridge
Rev. Homer B. Potter	Corry, Pa.
Margaret Edith Powell	Roxbury

## SUMMER AND SPECIAL STUDENTS—Continued

Bertha Ellen Preston	Wernersville, Pa.
Jessie Ptolemy	Winnipeg, Manitoba
Kate Elsmere Puller	Richmond, Va.
Grace Purefoy	Asheville, N.C.
Ruth Reid	Pelham, Ga.
Rev. Clarence Virgil Thompson Richeson, A.B. (Wm. Jewell Col.)	Amherst, Va.
Mary Charlotte Robertson	Concord, N.H.
Joseph Newton Rodeheaver, Ph.D. (Boston Univ.)	Jellico, Tenn.
Edith I. Rowe	Nashua, N.H.
Allie Rymer	Saluda, N.C.
Emma Jean Sample	Hendersonville, N.C.
Rev. Whitney Washington Saunders	Blackfolds, Canada
Mrs. Zella May Saunders	Carman, Manitoba
Esther Saville	Waban
Marie Rebecca Sawyer	Johnston, S.C.
Percival R. Scamman	Wakefield
Mrs. Edith Harris Scott	Munhall, Pa.
Mrs. Amy Brown Smith	Providence, R.I.
Catherine Ursula Sullivan	South Boston
Jessie Sutherland	Brighton
Esther Verena Sutton	Cambridge
Virginia M. Sweet	Watertown, N.Y.
Edith Wilna Swenson	Everett
Mrs. Martha Bain Thomson	Hamilton, Australia
Clara Gayle Thornhill	Paris, Tex.
Leigh Toland	La Crosse, Wis.
Mrs. Marguerite Jackson Tyler	Lakeland Fla.
Mattie Alice Vickery	Nashua, N.H.
Maude Orita Wallace	Mexico, Mo.
Henrietta S. Waters	South Braintree
Martha Welch	Dedham
Rev. George Ross Maurice Wells, B.S. (McMaster Univ.)	Lowell
Rev. Robert James Wilson, M.A. (Univ. Toronto)	Vancouver, B.C.
Rev. William George Wilson, M.A. (Univ. Toronto)	Guelph, Canada
Mrs. Inez J. Woodall, A.M. (Shorter Col.)	Clyde, N.C.
Dr. Marion Lavinia Woodward	Boston

Seven names omitted by request.

## Summary of Students

Post Graduates . . . . .	12
Seniors . . . . .	20
Senior Specials. . . . .	8
Middle Years . . . . .	19
Middle Year Specials . . . . .	19
Juniors . . . . .	37
Summer and Specials . . . . .	115
Names omitted by request . . . . .	7
<b>Total . . . . .</b>	<b>237</b>

## Characteristics of the School

**T**he technique of expression is placed on a new basis, rendering the mechanical theory of expression, prevalent hitherto, a thing of the past."—DOMINION PRESBYTERIAN, TORONTO.

**T**rainig of mind, body and voice in unity of action.

**O**bedience to the fundamental law "From Within Outward."

**S**timulation of the living energies of the man rather than conformance to mechanical rule.

**I**deals and aspirations of students stimulated, and courage awakened to realize ideals.

**T**hought and emotion balanced by the will.

**F**aults in action traced to their cause in the actions of the mind.

**A**bnormal actions and impediments of speech corrected scientifically, and normal conditions established by training.

**P**sychologic methods applied to the training of delivery, and latest principles of motor training applied by means of expression.

**L**aboratory method for studying, and problems in self-study.

**T**rainig for the dramatic instinct and for sympathetic identification and assimilation without imitation or mechanical analysis.

**L**iterature studied as artistic criticism of life and by means of art.

**P**riate homes for young lady students.

**F**requent recitals, giving the best opportunity for students to test their powers before critical, sympathetic audiences.

**I**ndividual needs of students receive sympathetic attention in class and in personal lessons, both in and out of school. Social advantages are a special feature of the School.

**H**armonious development of all man's faculties and powers.

# Nature of Expression

From an Address to the School of Expression by the Rt. Rev. Phillips Brooks  
October 8, 1894

**T**HAT which the School of Expression stands for—utterance or expression—crowns, as it were, or fulfils the life of man, and finds and feels all life perpetually behind it. . . . Everything that is, struggles at first to be comprehended in the mind of man, and is then uttered with richness and eloquence of every kind,—eloquence of gesture and eloquence of voice, or that which is also true eloquence, the eloquence which the sculptor carves in the marble, or the painter puts on the canvas. “He spake, and it was done.” How rich are the words! They show that even the eternal life completed itself in utterance, and the world was. . . . Expression is valuable only as it crowns life. Nobody has a right to study expression unless he is conscious that behind expression lie deed and action, and that therefore he or she who tries to utter must have something that shall be clamoring for utterance. . . . Nobody can truly stand as an utterer before the world unless he be profoundly living and earnestly thinking. The world needs more earnest life, truer and more noble thoughts. As she wins these, expression comes into its true place, and the deed lifts itself up, and clothes itself in all the richness of imagination and reason in the mind of man. It utters itself in all the trained fluency and picturesque power of expression which belong to this marvelous nature of ours,—a nature which it is not possible for us to divide in any clumsy way into body, soul, and spirit, but a nature which is one man, living, thinking, and speaking with one entire action of the human nature. . . .

You, full of the spirit of Him who acted and of Him who thought, take up the action and the thought, give it by the power of your expression some immediate existence and memory among men, and so make ready for the time when, having passed out of the immediate thought and recollection of mankind, it shall have gone into that great power by which man has become richer and more divine from year to year and from generation to generation. It is a noble thing to learn expression; feeling life behind you, feeling within you, in fact, every power of utterance. . . .

We are a talking people, and yet we know that the power of eloquence that is in our American people has not begun to attain the fulness, the richness, the completeness of which it is capable. We rejoice in this school, because it is cultivating, or doing very much to help in cultivating, the most active and the most thoughtful people in the world, and also the most influential in finished and expressive speech. So we rejoice, and I am glad to express the satisfaction with which our whole community rejoices, to see a school which has already done such good work beginning under such favorable auspices another year of its happy and effective life.







A decorative border of leaves and flowers surrounds the entire page. The title is set within a banner that appears to be draped over a landscape. The landscape features a body of water with lily pads in the foreground, a distant shoreline with trees and a small building, and a sun or moon partially obscured by clouds in the background.

# EXPRESSION

OFFICIAL ORGAN OF THE  
SCHOOL OF  
EXPRESSION

## ANNUAL CATALOGUE

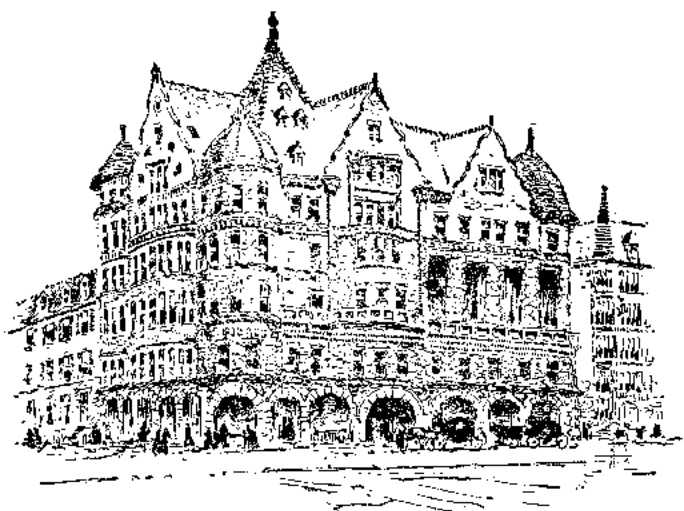
Vol. XV No. 1 June, 1908

Issued Quarterly by the  
School of Expression

PIERCE BUILDING  
COPLEY SQUARE  
BOSTON



Annual Catalogue  
of the  
School of Expression



Pierce Building, South Corner of Copley Square  
Home of School of Expression  
Offices on the Third Floor (Elevator)

Boston  
Offices, Rooms 301-308 Pierce Building  
Copley Square

The first steps in the School of Expression were the formation of classes in 1879. These classes were organized into a school in 1884 with the following committees of administration:—

THE ORIGINAL TRUST COMMITTEE.

Hon. Oliver Ames	Mr. J. T. Trowbridge
Hon. Alex. H. Rice	Hon. Wm. Gaston
Hon. J. W. Dickinson	

THE ORIGINAL VISITING COMMITTEE

Rev. Phillips Brooks, D.D.	Mr. T. B. Aldrich
Mr. W. D. Howells	Mr. Geo. L. Osgood
S. W. Langmaid, M.D.	Mr. S. B. Whitney
Mr. Henry A. Clapp	

The legal charter of the institution was obtained in the year 1888.

CHARTER OF THE SCHOOL OF EXPRESSION

No. 3402.

COMMONWEALTH OF MASSACHUSETTS.

Be it known That whereas Eustace C. Fitz, Charles Fairchild, J. W. Dickinson, Dana Estes, W. B. Closson, Alexander H. Rice, Joseph T. Duryea, Willis P. Odell, S. S. Curry, Edmund H. Bennett, and J. W. Churchill have associated themselves with the intention of forming a corporation under the name of the SCHOOL OF EXPRESSION, for the purpose of establishing and endowing a School for training the voice, body and mind in all forms of Expression; furnishing special training for teachers, readers, speakers and others; developing the artistic nature; correcting stammering and impediments of speech; giving diplomas or certificates to those completing courses of work; fostering and elevating all departments of the art of Expression, and have complied with the provisions of the Statutes of this Commonwealth in such case made and provided, as appears from the certificate of the President, Treasurer, Clerk and Trustees with powers of Directors of Said Corporation, duly approved by the Commissioner of Corporations, and recorded in this office;

Now, Therefore, I, HENRY B. PIERCE, Secretary of the Commonwealth of Massachusetts, DO HEREBY CERTIFY that said E. C. Fitz, C. Fairchild, J. W. Dickinson, D. Estes, W. B. Closson, A. H. Rice, J. T. Duryea, W. P. Odell, S. S. Curry, E. H. Bennett, and J. W. Churchill, their associates and successors, are legally organized and established as and are hereby made an existing corporation under the name of the SCHOOL OF EXPRESSION, with the powers, rights and privileges, and subject to the limitations, duties and restrictions which by law appertain thereto.

Witness my official signature hereunto subscribed, and the seal of the Commonwealth of Massachusetts hereunto affixed this third day of October in the year of our Lord one thousand eight hundred and eighty-eight.

HENRY B. PIERCE,  
Secretary of the Commonwealth.

## TRUSTEES AND CORPORATION

ALEXANDER GRAHAM BELL, LL.D., Sc.D., Chancellor,  
Washington, D. C.  
S. S. CURRY, Ph.D., Litt.D., President, 301 Pierce Building, Boston  
THE HON. NATHANIEL J. RUST, Treasurer,  
488 Commonwealth Avenue, Boston  
W. H. WALKER, LL.B., Clerk, State Street, Boston

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The Rev. George W. Shinn, D.D., 1242 W. 4th St., Williamsport, Pa.  
The Hon. Arthur P. Rugg, LL.B., Justice Supreme Judicial Court of  
Massachusetts, Worcester, Mass.  
Dana Estes, M.A., 212 Summer Street, Boston  
The Rev. Dillon Bronson, Ph.D., 25 Park Street, Brookline  
Albert S. Bard, LL.B., 25 Broad Street, New York  
The Rev. W. G. Jones, New York Building, Seattle, Washington  
The Rev. Shailer Mathews, D.D., Univ. of Chicago, Chicago, Ill.  
Edward M. Lewis, M.A., Professor of Public Speaking, Williams College,  
Williamstown, Mass.  
Kent E. Keller, Esq., 711 Missouri Trust Building, St. Louis, Mo.  
The Rev. George Landor Perin, D.D., Pastor Beacon Universalist Church,  
Brookline, Mass.  
The Rev. Willis P. Odell, Ph.D., D.D., Pastor, Germantown, Pa.  
The Hon. John L. Bates, 1045 Tremont Building, Boston  
The Rev. Charles H. Strong, A.M., Rector St. John's Church, Savannah, Ga.  
The Rev. J. W. Bashford, D.D., LL.D., Shanghai, China  
Frank W. Hunt, Esq., 122 Lincoln Street, Boston  
The Rev. Davis W. Clark, D.D., 220 West 4th Street, Cincinnati, Ohio  
The Hon. Ele Torrance, 2900 Portland Ave., Minneapolis, Minn.  
The Rev. E. P. Tuller, D.D., Pastor Brighton Ave. Baptist Church, Allston,  
Mass.  
The Rev. Charles A. Eaton, D.D., Pastor Euclid Ave. Church, Cleveland  
Ohio  
Charles E. Allen, LL.B., 6 Beacon Street, Boston  
Nathaniel C. Fowler, Jr., Esq., 53 State Street, Boston  
John J. Enneking, Esq., 12 Webster Sq., Hyde Park, Mass.  
The Rev. Samuel L. Loomis, D.D., Pastor Union Church, Boston  
A. E. Winship, A.M., Editor "Journal of Education," Boston  
Pres. Nathan E. Wood, D.D., Newton Centre

William B. Closson, Esq., Magnolia, Mass.  
 The Hon. Thomas J. Gargan, 15 Beacon Street, Boston  
 The Rev. J. Stanley Durkee, Ph.D., Pastor First Free Baptist Church,  
 Roxbury, Mass. (Boston)  
 George F. Paine, Esq., 48 Canal Street, Boston  
 Mrs. Kate Gannett Wells, 7 Otis Place, Boston  
 Mrs. Lucy Thatcher Bourne, 2163 East 40th St., S.W., Cleveland, Ohio  
 Mrs. Fay Witte Ball, 172 Rutledge Ave., Charleston, S. C.  
 Miss Helen Collamore, 317 Commonwealth Ave., Boston  
 Joseph M. Leveque, Esq., Editor "Harlequin," New Orleans, La.  
 The Rev. John M. Barker, D.D., Professor of Sociology, Boston University  
 The Rev. Professor Charles P. Grannon, D.D., Professor Catholic Uni-  
 versity, Washington, D. C.  
 The Rev. A. Lee Holmes, A.M., Rock Island, Quebec  
 The Rev. Thomas A. Smoot, A.B., Wilmington, N. C.  
 J. W. Foss, M.D., Phoenix, Ariz.  
 J. B. Hugg, A.B., LL.B., 482½ Main Street, Winnipeg, Manitoba  
 The Rev. Charles A. Reese, D.D., Milton, New Hampshire  
 The Rev. F. D. Crawley, A.M., Moulmein, Burmah, India  
 The Rev. William F. Bade, Ph.D., Pacific Theo. Sem., Berkeley, Cal.  
 The Rev. Masukichi Matsumoto, Kwansei Gakuen, Kobe, Japan  
 The Rev. Robert J. Wilson, M.A., Vancouver, B. C.  
 The Rev. Virgil E. Rorer, D.D., Philadelphia, Pa.  
 The Rev. Albert B. Shields, B.D., Rector Church of the Redeemer, South  
 Boston, Mass.  
 Malcolm Green, Esq., 45 Kilby Street, Boston

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George L. Osgood	S. W. Langmaid, M.D.
	James J. Putnam, M.D.



## TEACHERS

### Samuel Silas Curry, Ph.D., Litt.D., President

A. B., Grant Univ., 1872; B.D., Boston Univ., 1875; A.M., 1878; Ph.D., 1880; Litt D., Colby Univ., 1905; Snow Professor of Oratory, Boston Univ., 1879-88; Acting Davis Professor of Elocution, Newton Theological Institution, 1884- ; Instr. in Eloc., Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harvard Div. School, 1896-1902; Librarian of Boston Art Club, 1891- ; grad. of Prof. Monroe and of Dr. Guilmette pupil of the elder Lamperti and of Steele Mackaye, (assistant and successor of Delsarte), and of many others in Europe and America.

### Anna Baright Curry, Dean

Grad. Cook's Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79; Prin. of Sch. of Eloc. and Expression, 1879-83; Pupil of Prof. Monroe, Dr. Guilmette and others; Originator of "Impersonations"; Public Reader; Shakespearean Reader; Interpreter of the Higher forms of Poetry and Literature, such as the Lyric, especially the Psalms, the Epic, and Poetic Drama, and Dramatic Narrative.

### Oscar Fay Adams

Author of "Handbook of English Authors," "Handbook of American Authors," "Story of Jane Austen's Life," "Poet Laureate Idyls," "The Presumption of Sex," "A Dictionary of American Authors," "The Archbishop's Unguarded Moment"; Editor of "Through the Year with the Poets," in 12 vols., "Chapters from Jane Austen," Selections from William Morris, with notes; American Editor of the Henry Irving Edition of Shakespeare; Lecturer on Literature, History, and Architecture, in London and in many cities of this country.

### Caroline Angeline Hardwick

Teacher's Diploma, School of Expression, 1899; Philosophic Diploma, School of Expression, 1907.

### Binney Gunnison, A.B.

A.B., Harvard Univ., 1886; School of Expression; Teacher's Diploma, 1898; Philosophic Diploma, 1907; Instructor in Elocution, Andover Theol. Seminary, 1902-7.

### Florence Emilie Lutz

Teacher's Diploma, School of Expression, 1907; Philosophic Diploma, 1908.

### Eliza Josephine Harwood

Grad. Posse Gymnasium, 1895; Special Post-Grad. Course, 1896; one of the only two pupils of the late Baron Nils Posse that pursued a special third year course, under his personal direction; has studied with twenty-five teachers in different phases of Vocal Training and Gymnastics; Gilbert's School of Dancing, 1905.

## Teachers—continued

### Alfred Hennequin, Ph.D.

A.B., Univ. of France; A.M., Univ. of Mich.; Ph.D., Univ. of Leipsic; courses of study at Oxford, Upsala, and Tübingen Univs.; Author of "The Art of Play-writing," and of other works on Language, Art, and Literature; Courses of Lectures on the Technique of the Drama and on Dramatic Construction.

### Edith Winifred Moses

Teacher's Diploma, School of Expression, 1905; Philosophus Diploma, 1908.

### Florence Miller

Teacher's Diploma, School of Expression, 1892.

### Charles Addison Dawson

A.B., Ohio Wesleyan, 1899; A.M., Univ. of Calif., 1902; S. T. B., Boston Univ., 1907.

### Fräulein Hermine Stüven

Instructor in German, Wellesley College.

### William Seymour

Sir Henry Irving Instructor in Dramatic Rehearsal, 1889-1906; Formerly Stage Director of Boston Museum Stock Company and Dramatic Director for Charles Frohman.

### Herbert Q. Emery

Dramatic Artist and Manager, fifteen years.

### Frank. B. Sanborn, of Concord

Author, Philosopher, and Philanthropist; Author of "Reminiscences of Emerson"; Courses on "Literary Memories of Concord."

### Charles Malloy

Personal friend of Emerson; Lecturer on Emerson and Browning, and various spiritual phases of poetry for many years at Greenacre and before Literary Clubs.

## MEDICAL ADVISORS

Dr. Charles L. Pearson, 719 Boylston Street, Boston

Dr. Eugene E. Everett, 138 Huntington Avenue, Boston

Dr. Herbert D. Boyd, 6 Cumberland Street, Boston

Dr. Eliza T. Ransom, 373 Commonwealth Avenue, Boston

## LECTURERS AND READERS

**Heloise Edwina Hersey, A.B., Vassar**

"Nineteenth Century Poets"—A Course of Twenty Lectures; "The Modern Drama"—A Course of Five Lectures; "The Modern Novel and its Relation to the Modern Woman."

**John J. Enneking, Artist, Pupil of Bonnat, etc.**

Conferences and Talks on Art.

**The Rev. George W. Shinn, D.D., Formerly Rector of Grace Church, Newton, Mass., Pres. of the Trustees**

"Stephen Phillips, his Poems and Plays"; "Paul Laurence Dunbar, the Negro Poet and Novelist"; "The Miracle Plays."

**Ellen Terry**

Miscellaneous Readings.

**Mrs. Kate Gannett Wells, Member of the Mass. State Board of Education since 1897**

"The Poetry of Sidney Lanier"; "Personality, not Mannerisms."

**Edward D. W. Hamilton**

"Composition in Painting."

**Hamilton Coleman, Former member of Richard Mansfield's Company; ( now Manager of La Salle Theatre, Chicago: )**

"An Hour with Shakespeare."

**Wellington A. Putnam**

"Herod" (Stephen Phillips.)

**The Rev. Woodman Bradbury, A.B., President of the Browning Society**

"The Ring and the Book" (Browning).

**Denis A. McCarthy**

Readings from his Poems: "Voices from Erin," etc.

## Lecturers and Readers—continued

### Mrs. Anna Baright Curry

"The Story of the Passion"; Homer's "Iliad"; The "Psalms"; "Parsifal" (Wagner); Shelley's "Prometheus Unbound"; "Idylls of the King" (Tennyson) A Course of six lecture readings.

### Fräulein Hermine Stüven

"Goethe"—A course of three lectures.

### Miss Ethel Elliott

Recital, "A Midsummer Night's Dream" (Shakespeare).

### Mrs. Marion Craig Wentworth

"The Sunken Bell" (Hauptmann).

### Edward A. Thompson

Concert-Recital.

### The Rev. Thomas Van Ness

Lecture-Talk.

### Miss Carolyn S. Foye

"A Midsummer Night's Dream" (Shakespeare.)

### Miss Edith M. Smaill

Lecture-Recital, "Habitante" (Dr. W. H. Drummond).

### Elbert Hubbard, Editor of "Philistine"

"Books and Bookmaking"; "Elizabeth Barrett Browning."

### The Rev. Edward Everett Hale, D.D.

"Extemporaneous Speaking."

### Mrs. Erving Winslow

"Peg Woffington."

### The Rev. Alfred A. Wright, D.D.

"Attending"; "The Fine Art of Seeing Things."

## Lecturers and Readers—continued

**Jessie M. Jepson, A.B.**

"Captain January" (Laura E. Richards); Impersonations.

**Mr. Charles S. Abbe**

"Actors of the Past," with Illustrative Drawings.

**Nathan Haskell Dole, A.B., President of the Bibliophile Society**

Six lectures on "Minor Poets of our Time."

**Leland T. Powers**

"The Taming of the Shrew" (Shakespeare).

**Mrs. Louise Chandler Moulton**

Readings from her own poems.

**Mrs. Kate Tannett Woods**

"Moral Power of the Conscientious Novelist."

**The Rev. Francis B. Hornbrooke**

Browning's "Pompilia."

**Mrs. Mary Steele Mackaye**

"Reminiscences of Delsarte."

**The Rev. Samuel M. Crothers, D.D.**

"The Appreciation of Literature."

**Mrs. Josephine Etter Holmes**

"The Little Minister" (Barrie).

**Miss Helen A. Clarke, Editor of "Poet Lore"**

"Browning."

**Mr. Ernst Perabo, Pianist**

"Musical Expression" Recital.

**Mrs. Alice Kent Robertson**

From "Paolo and Francesca" (Stephen Phillips).

## Lecturers and Readers---continued

**Charles Williams, A.B.**

"Enoch Arden" (Tennyson); "The Crisis" (Churchill).

**Henry Wood**

"The Art of Thinking."

**J. T. Trowbridge**

Recital from his own works.

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## IN THE EARLY YEARS OF THE SCHOOL

**Sir Henry Irving**

Miscellaneous Readings.

**The Right Rev. Phillips Brooks, D.D., Bishop of Massachusetts**

"Nature of Expression."

**Alexander Melville Bell**

"Visible Speech."

**Henry N. Hudson, LL.D.**

"Culture and Acquirement"; "Shakespeare."

**Professor John Wesley Churchill, D.D.**

Miscellaneous Readings.

**Hezekiah Butterworth**

"Reminiscences of Longfellow."

**The Rev. James Henry Wiggin**

"The Plays of James A. Herne"; "The Choir Invisible"; Sothorn's "Hamlet."

**The Rev. William Rounesville Alger, Author of many Philosophical and Other Books**

"The Seven Fine Arts"; "Expression and Human Nature"; "Rhythm"; "Drama of the Face" Six lectures.

# STUDENTS, 1907-08.

## POST GRADUATE YEAR

Virginia Duncan Beech, B.L. (Ward Sem.)	Cambridge
Anna West Brown	Carlton, N. Y.
Georgiana Chamberlain	Westwood
Mary Fletcher Cox	Brattleboro, Vt.
Jane Effie Herendeen	Shortsville, N. Y.
Josephine Etter-Holmes	Sioux Falls, S. D.
Jessie Marie Jepson	Minneapolis, Minn.
Florence Emilie Lutz	Cambridge
Florence Miller	Louisville, Ky.
Edith Winifred Moses	St. Louis, Mo.
Viola Christine Scheible	Indianapolis, Ind.
Ella Almerna Thompson	Portland, Me.

## SENIOR YEAR

Ethel Lorraine Cowan	Columbia, Mo.
Joy Drury	St. Louis, Mo.
Ethel Mertina Eaton	Andover
Grace Farr	Jonesville, S. C.
Frances K. Gooch, A.B. (Logan Coll.)	Oakville, Ky.
Daisy Bartlett Kistler	Basil, Ohio
Julia Frank McGuire	Jackson, Mo.
Caroline Mackay Medders	Cambridge
Jennie Mae Plummer	Cambridge
Flora M. Sargent	Boston
Rachel Cabe Sims	Durham, N. C.
Anne Rothwell Stewart	Baltimore, Md.
Bertha Mons Swenson	Roxbury
Mae Abbie Taylor	Kents Hill, Me.
Margueritte Eleanor Walle	St. Paul, Minn.
Mildred Clark Whitney	Mexico, Mo.
Ethelle Whittington	Valdosta, Ga.
Evelena Baright Williams	Dunkirk, N. Y.

## SENIOR YEAR SPECIALS

Ettie Beeland	Greenville, Ala.
Annie Stone David	Greenville, S. C.
Amanda Marie Deremo	Cincinnati, Ohio
Caroline Duncan	Stamford, Texas
Mae Hollingsworth	Greenwood, S. C.
Carlotta Perle Mitchell	Anniston, Ala.
Florence Belle Ogg	Westminster, Md.
Edith Margaret Smail	Montreal, Can.
Edward Abner Thompson	Brighton

## MIDDLE YEAR

Lena Estelle Alling	Hartford, Conn.
Aimee Ethel Bealer	Jamestown, N. Y.
Guy Percy Benner	Monmouth, Me.
Jessica Mae Carbee	Boston

## Students, 1907-08—continued

Henrietta Clary	Rosindale
Alyce Cooke	Franklin, Tenn.
Isadella Caroline Couch	Middletown, Conn.
J. Stanley Durkee, Ph.D.	Roxbury
Helen Louise Dyer	S. Weymouth
Mary Edwards	Waukegan, Ill.
Mabyl Irene French	Winnipeg, Man.
Minerva Irene Gilmore	Seattle, Wash.
Florence Emily Hodgson	Worcester
Emma Louise Huse	Somerville
Josephine Louise Jette	Savannah, Ga.
Marietenette Lupton	San Antonio, Tex.
Edith May	Minneapolis, Minn.
Rose Miller	Boston
Olga Elizabeth Mortonson	Boston
Beulah Helen Nay	Cambridge
Kate Reese	Franklin, Tenn.
Edith Florence Ritchie	East Boston
Ida Angeline Robbins	E. Foxboro
Jennie Pearl Skillen	Brookline
Alice Maude Smith	Oldtown, Me.
Alice Dean Spalding	Lowell
Paul Gustavus Viehe	Evansville, Ind.
Ruth Davies Watson	Hannibal, Mo.
Emma Helena Wente	Cincinnati, O.

## MIDDLE YEAR SPECIALS

John Henry Adams	Panola, Ill.
Blanche Miller Alderman	McConnelsville, O.
Fannie Rosatynde Askew	Arlington, Ga.
Elizabeth Johnston Braden, A.B.	Pulaski, Tenn.
Ethel May Carns, Ph.D. (Buchtel Coll.)	Akron, Ohio
Bessie May Conover	Maroa, Ill.
Mary Edna David	Dillon, S. C.
Katie Lee Dean	San Antonio, Tex.
Dorothea Janie Fennessee	Bristol, Tenn.
Grace Renita Ferguson	Muscogee, Okla.
Ouida Clyde Foster	Ardmore, Okla.
Eula Garbutt	Statenville, Ga.
Rev. William H. Greaves, A.B. (Carleton Coll.)	Northfield, Minn.
Esther May Howe, A.B. (Smith Coll.)	N. Thetford, Vt.
Isabell Lydell Johnston	Benton, La.
Pauline Kelly, B.L. (Belmont Coll.)	Venita, Ind. Ter.
Burchette Florence McCormick	Farmington, Mo.
Katherine Reynolds McCormick	Middleburgh, Va.
Sue Means	Oxford, Ga.
May Emma Passmore	Nottingham, Pa.
Nelle Louise Schlosser	Sioux Falls, S. D.
Merribel Shaeffer	Post Falls, Idaho
Bernice Shepardson	Houston, Miss.
Hertba Stern	Camden, Ark.
Sadie May Stinchfield	Lewiston, Mo.
Clara Gayle Thornhill	Paris, Tex.



## Students, 1907-08—continued

Olive Steele Todd . . . . .	Meaford, Ont.
Eva Jeannette Waskey . . . . .	Baltimore, Md.
James Fraughtman Watson, B.A. (Furman Univ.) . . . . .	Dillon, S. C.
Elizabeth Prentiss Whitmarsh . . . . .	Pittsburgh, Pa.
James Garfield Wilder . . . . .	Central City, Neb.
Clarinda Belle Williams . . . . .	Winchester, Tenn.

### JUNIOR YEAR

Ethel Ault . . . . .	Pikeville, Tenn.
Greta Joanna Ball . . . . .	Providence, R. I.
Marguerite Antoinette Cantrell . . . . .	Atlanta, Ga.
Elizabeth Cunningham . . . . .	Shelbyville, Tenn.
Carrie Alice Davis . . . . .	Jamaica Plain
Charles Addison Dawson, A.B. (Ohio Wesleyan) . . . . .	S. Braintree
Jessica Minerva Eaton . . . . .	Springfield
Mildred Flemming . . . . .	Somerville
Dorrell Infelice Fuller . . . . .	Sumner, Tex.
Ruby Octavia Gaines . . . . .	Gallatin, Tenn.
Alice Ada Hills . . . . .	Belfast, Me.
Laurie Johnson (Simpson Coll.) . . . . .	Meridian, Miss.
Mary Elizabeth Koontz . . . . .	Wheeling, W. Va.
Lena Morris . . . . .	Moscow, Tenn.
Dwight Fay Mowery, B.A. (Carleton Coll.) . . . . .	Northfield, Minn.
Arvilla Howard Piggott . . . . .	N. Chelmsford
Leida Gaines Ransom . . . . .	Nashville, Tenn.
Lillian Ruth Smith . . . . .	Newmarket, N. H.
Mabelle Gertrude Thayer . . . . .	Northampton
Mattie Sinclair Truworthy . . . . .	Portland, Me.
Vesta May Van Brunt . . . . .	Sioux Falls, S. D.
Grace Hill Vaughan . . . . .	Cambridge
Cathleen Ward . . . . .	Jamestown, N. Y.

### JUNIOR YEAR SPECIALS

Janie Allison . . . . .	Ventura, Cal.
Florence Evelyn Cobb, A.B. (Women's Coll., Kents Hill, Me.) . . . . .	Gardiner, Me.
Edith Watt Daniels . . . . .	Providence, R. I.
Linda Arrietta Hardenbergh . . . . .	Roscoe, N. Y.
Grace Muir Warner . . . . .	E. Orange, N. J.

### SUMMER AND SPECIAL STUDENTS

Frank Angaard . . . . .	Helena, Mont.
Helen Constance Akers . . . . .	Wilmore, Ky.
Kenneth Field Albee . . . . .	Wollaston
Angus Anderson . . . . .	Greenwood
Mary P. Arrol . . . . .	West Roxbury
Walter S. Bachelder . . . . .	Chelsea
M. A. Beeson . . . . .	Meridian, Miss.
Elizabeth Vashti Bellenfant . . . . .	Columbia, Tenn.
John Kester Bonnell, A.B. (Stanford) . . . . .	Stanford Univ., Cal.
Alma Christy Brady . . . . .	Cleveland, O.
Ada Mabel Cahill . . . . .	Cambridge

# Students, 1907-08—continued

Christie Ann Cameron . . . . .	Boston
Samuel K. Casson . . . . .	Boston
Harriet Dalton Coffin . . . . .	Newburyport
Nancy MacDonald Cole . . . . .	Winthrop
May French Cooley . . . . .	Phoenix, Ariz.
Rev. Edward S. Cotton . . . . .	Norway, Me.
Emily Julia Crandall . . . . .	Chattanooga, Tenn.
Cornelia C. Crowder, B.S. . . . .	Johnston City, Tenn.
Jane Cuffe . . . . .	Newburyport
Helen May Curtis . . . . .	Cincinnati, O.
Charles Pelham Curtis, Jr. . . . .	Boston
Reginald A. Cutting . . . . .	South Boston
Gladys Curry . . . . .	Cambridge
Nina Lee Dayvault . . . . .	Concord, N. C.
May Wirth Deltry . . . . .	New Orleans, La.
Mr. Deyo . . . . .	Asheville, N. C.
Evelyn Veronica Douglass . . . . .	Charlestown
Edna Ruth Eaton . . . . .	South Sudbury
Stella Eber . . . . .	South Framingham
Kate Marvin Edwards . . . . .	Cave Springs, Ga.
Rev. Frederic Cornine Edwards, B.A. . . . .	Moulton, Ia.
Rev. Walter Lee Ewing, A.B. . . . .	Malden
Sara Fakes, A.B. . . . .	Lebanon, Tenn.
Jessie Fraser . . . . .	Boston
Rev. Walter Lyman French, A.B. (Baker Univ.) . . . . .	Baldwin, Kan.
Max Forman . . . . .	Russia
Lillian Forsaith . . . . .	Dorchester
George Brewster Gallup, Jr. . . . .	Cambridge
Elizabeth Given . . . . .	Asheville, N. C.
Rev. James Alfred Glendinning, Ph.B. (Iowa Wesleyan) . . . . .	Burlington, Ia.
Fannie Brevard Goree . . . . .	Navasota, Tex.
John Grant . . . . .	Roxbury
Lillian Agnes Grandison . . . . .	Charlestown
Lydia Sara Griffin . . . . .	Jackson, Miss.
Rev. Alva Roy Haislup, Ph.B. . . . .	Indianapolis, Ind.
Mrs. Helen C. Hanson . . . . .	Uxbridge
Winifred Muir Hanna . . . . .	Reading
Edmund L. Hardcastle . . . . .	Shelton, Neb.
Theodora Hayne . . . . .	Greenville, S. C.
Edward Dimmock Holmes . . . . .	Newton
Rev. Ward Wesley Hull, A.B. (Baker Univ.) . . . . .	Baldwin, Kan.
Florence Gertrude Humans . . . . .	Cambridge
Hilda McLean Hunt . . . . .	Baltimore, Md.
Rev. Hugh Stoner Jackson, B.S. (Simpson Coll.) . . . . .	Orient, Ia.
Annie Johnson . . . . .	Kansas City, Mo.
Karl Johnson . . . . .	Lapland
M. J. Jordan . . . . .	Dorchester
Mary Ellen Kelley . . . . .	Roxbury
Beulah Waterhouse Kimball . . . . .	S. Weymouth
Ethel M. King, B.L. (Chicora Coll.) . . . . .	Greenwood, S. C.
Edna Gladney Kinnebrew . . . . .	Homer, La.
Rev. Arno Bruno Korb, A.B. . . . .	Homer, La.
Florence Forster Leach . . . . .	Boston
Marguerite Link . . . . .	Hickory, N. C.

# Students, 1907-08—continued

Ada E. Lucas . . . . .	Nashville, Tenn.
Grace Lumpkin . . . . .	Columbia, S. C.
Evelyn Louise Maddox . . . . .	Roxbury
Mabel Mulford McHenry . . . . .	Millville, N. J.
Rev. Henry Gerrard Megathlin, A.B. (Middlebury Coll.) . . . . .	Wollaston
Nellie Belle Michels . . . . .	Danvers
Maud Elene Michell, B.S. . . . .	New York, N. Y.
Kate Margaret Monro, B.A. (Mt. Holyoke) . . . . .	Newton
Edmund Morris Pease, A.B. (Pomona Coll.) . . . . .	Claremont, Cal.
Vesta M. Penney . . . . .	Boston
Edward Howard Perley . . . . .	Salem
Rev. George Alcott Phinney, D.D. . . . .	Dorchester
Ada M. Phillips . . . . .	Roxbury
Mrs. Franklin H. Playter . . . . .	Boston
Rev. Charles Francis Potter, B.A. (Bucknell Univ.) . . . . .	Marlboro
Florence Linwood Preble . . . . .	Charlestown
Annie Belle Radcliffe, A.B. (Due West Female Coll.) . . . . .	Abbeville, S. C.
Elizabeth Howard Ramsey . . . . .	Asheville, N. C.
Sadie G. Reynolds, . . . . .	South Boston
Rev. Frederic Coombs Reynolds, A.M. . . . .	New Castle, Pa.
Rev. Clarence Virgil Thompson Richeson, A.B. . . . .	Amherst, Va.
Adele Ripont . . . . .	Buffalo, N. Y.
Elizabeth Rogers, A.B. (Wesleyan) . . . . .	Atlanta, Ga.
Estella Maude Rosenthal . . . . .	Boston
Charles Rosenthal . . . . .	Boston
Arthur Basil Ross . . . . .	West Glover, Vt.
Marie Rebecca Sawyer . . . . .	Johnston, S. C.
Mrs. Mamie Schroeder . . . . .	Dallas, Tex.
Sarah Wilner Seaver . . . . .	Boston
Irene Rosly Shea . . . . .	Brighton
Lily Sherrod . . . . .	High Point, N. C.
Aaron Shevy . . . . .	Malden
Koran C. Small . . . . .	Boston
Gertrude M. Small . . . . .	Dorchester
Cora Lee Smith, Ph.B. (Univ. of Chicago) . . . . .	Elizabethtown, Ky.
Rev. Thomas Arthur Smoot, A.B. (Trinity Coll.) . . . . .	Wilmington, N. C.
Flora Ellen Speare . . . . .	E. Braintree
Rev. Henry C. Speed . . . . .	Nashua, N. H.
Archibald Leroy Stewart . . . . .	Boston
Mary Bertram Stockbridge . . . . .	Revere
Rev. Stanley Simpson Swartly, A.B. (Univ. of Pa.) . . . . .	North Wales, Pa.
Jennie Thorn . . . . .	Cynthiana, Ky.
Charles Ulin . . . . .	Boston
Enid Walker . . . . .	Yonkers, N. Y.
Mollie Walters . . . . .	Woodsville, N. C.
Helen Marguerite Waterman . . . . .	Duxbury
Rev. Edmund D. Webber . . . . .	Wollaston
Leola Wheeler, A.B. (Smith Coll.) . . . . .	Avilla, Mo.
Mary Pauline Willett . . . . .	Corydon, Ky.
Dr. Marion Woodward . . . . .	Boston
Rev. Alvin Emmanuel Woornan . . . . .	Marshall, Minn.

Summer Students not listed 34.

## CLOSING RECITALS OF THE SCHOOL OF EXPRESSION FOR THE YEAR 1907-1908.

- April 1, 8 P.M. Third Year Recital.
- " 4, 12 M. Folk Lore Recital, First Year Class.
- " 8, 8 P.M. Dramatic Recital, First Year Class.
- " 11, 12 M. "Humor of Childhood."
- " 15, 8 P.M. "The Gentle Jury"—A Farce in one act (Arlo Bates) by the Second Year Class.
- " 18, 12 M. "Prince Chap" (Edwin Peple), abridged and rendered by Miss Isabell Johnston.
- " 22, 8 P.M. Dramatic Studies by Miss Blanche Miller Alderman and Miss Bessie May Conover.
- " 25, 12 M. Stories for Children, Miss Helen M. Dyer.
- " 27, 8 P.M. Literary Studies.
- " 29, 8 P.M. Short Stories.
- " 30, 8 P.M. "Seavenoaks" (J. G. Holland), abridged and rendered by Mr. James G. Wilder.
- May 1, 8.30 P.M. "The Prisoner of Zenda" (Anthony Hope), abridged and rendered by Miss Clarinda B. Williams.
- " 2, 12 M. "Le Cid" (Pierre Corneille) (illustration of Seventeenth Century Drama) abridged and rendered by Miss Mildred Clark Whitney.
- " 2, 8 P.M. Readings from Shakespeare, by the Second Year Special Class.
- " 4, 8 P.M. "The Adventure of the Lady Ursula" (Anthony Hope), Impersonation, by Miss Margueritte E. Walle, Jacob Sleeper Hall.
- " 5, 8 P.M. Modern Dramatic Studies, by the Third Year Class, Jacob Sleeper Hall, Boston University, Boylston Street, next to the Public Library.
- " 6, 8 P.M. An Evening with Yeats, Miss Elizabeth Johnston Braden.
- " 7, 8 P.M. "Memoirs of a Baby" (Josephine Daskam), abridged and rendered by Miss Esther M. Howe, A.B.
- " 8, 6 P.M. Annual Banquet of the graduates, students and friends of the School of Expression, at the Vendome, Commonwealth Ave., corner of Dartmouth Street.
- " 9, 12 M. Interpretation of the Psalms, by Miss Emma L. Huse.
- " 9, 8 P.M. "Cupid the Cowpunch" (Eleanor Gates), abridged and rendered by Miss Edith W. Moses; "The Love Chase" (James Sheridan Knowles), Impersonation by Miss Jennie Mae Plummer.
- " 10, 3 P.M. Baccalaureate Exercises. Elijah—a Bible Reading, President Curry.
- " 11, 8 P.M. "As You Like It" (Shakespeare), an Impersonation by Miss Bertha Everett Morgan, Jacob Sleeper Hall.
- " 12, 8 P.M. "Breezy Point" (Belle Marshall Locke), a Comedy in Three Acts, Second Year Class, Jacob Sleeper Hall.
- " 13, 3 P.M. "Enoch Arden" (Tennyson), Mrs. Charles E. Holmes, Jacob Sleeper Hall.
- " 13, 8 P.M. "William Tell" (Schiller), Miss Ethelle Whittington, and Dramatic Studies.
- " 14, 11 A.M. Browning Recital and Graduating Exercises.
- " 14, 4-7 P.M. Reception of the Trustees and Teachers, to the Graduates, students and friends of the Institution.
- " 15, 9.30 A.M. Closing Lesson.
- " 15, 11 A.M. Annual Meeting of the Alumni Association.

Unless otherwise stated, all the exercises will be held at the Irving Studio, School of Expression, Pierce Building, Copley Square.

During the year 1907-1908, seventy-seven exercises open to the public have been given by the School of Expression, consisting of lectures, dramatic and literary studies and interpretations and dramatic scenes.

## HISTORY AND METHODS.

According to the late George William Curtis, efforts in this country to improve speech have centered in Boston. Here many attempts have been made to establish on a scientific basis a permanent professional School of Speaking. At its foundation in 1873 Boston University organized as one of its departments a School of Oratory. In 1879, upon the death of Dean Lewis B. Monroe, that School was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the "School of All Sciences."

Special classes were formed which steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. With the co-operation of Dr. Phillips Brooks and other literary men and educators, the School was established in 1884 as an independent corporation.

Sir Henry Irving gave a reading in 1888 for the benefit of the School, the receipts of which constituted the nucleus of an endowment. Later Professor Alexander Melville Bell added to these funds.

The founders had for their object the adoption of adequate methods for the development of expression, the establishment of high standards in such work, the elimination of commercial elements, and the accumulation of funds for endowment and for suitable buildings.

The School, from the very first, has maintained high ideals and has steadily broadened the scope of the instruction it has offered. It has introduced new methods of improving speech and every kind of training for the perfection of the individual. The whole work of expression has been placed upon a physiological basis. The investigations fostered by the School have

## History and Methods ---continued

brought about important discoveries and the methods adopted have advanced vocal and other forms of training until, in the words of a professor of a leading university, the School is recognized as "the fountain-head of right work in its department of education."

It has become not only a school for those who would make a professional use of the voice but also a home for all phases of artistic culture, its dominant idea being the symmetrical development of the mind and body as well as of the voice; in other words the harmonious education of the whole nature.

The courses are so arranged as to meet each student's individual needs. Methods of imitation, of merely mechanical analysis, studies that result only in the acquisition and accumulation of facts, are contrary to the ideals of the best modern education, and are therefore discountenanced.

The methods which it has introduced counteract the effects of repression, develop creative power, stimulate endeavor, affirm habits of self-control and offer a well-balanced scientific training either for professional students or for those who desire an all-round education.

In the case of many who are cramped by fallacious methods, the victims of a vicious system of "cramming," they furnish freedom and a stimulus to the creative imagination, and a joy of a lofty enthusiasm. The discipline of the School quite equals that of the best colleges because the means employed do not lead to the barren acquisition of facts but develop every side of the artistic nature.

## CHARACTERISTICS OF THE SCHOOL.

The School of Expression is so unique in its aims and methods that some explanation is necessary for an adequate understanding and appreciation of the nature and principles of its work.

The central idea in this institution is always development,—education in the true sense of the word.

It is founded upon the principle that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving true expression. From the neglect of the power of expression or from faulty modes of expression comes a general failure to receive right impressions or even failure in all the walks of life.

The fundamental law of the School is, that Impression must precede and determine Expression. Education must obey the law of nature "from within outward." Not only must there be a deeper impression but the impression must be given expression. The discipline of the faculties requires not only exercise of the energies in reception but also in manifestation.

The School stands as the complement to all other schools and aims to supply a common lack in modern methods of education; it is opposed to a superficial culture which without means of expression fails to cause assimilation.

The School takes its pupils as it finds them, doing for each and for all whatever is necessary to call forth their innate powers. It does not seek to fill their minds with unwelcome knowledge but does aim to awaken the student first of all to "find himself," to become alive to his own energies, to be able to think and to do whatever is to be done; in short, to become self-centered and strong.

Students are made familiar with what the master minds of the world have expressed or recorded in literature, painting and sculpture, and brought into contact with the deepest artistic interpretations of life in such a way as to awaken their own best ideals and powers. In opposition to the almost universal tendency in the modern school to study men, literature and poetry as phases not of art but of the science of language, the founders of the School of Expression have arranged practical methods whereby

## Characteristics of the School—continued

literature is studied as art and by means of art. Poetry, literature and art are all studied as aspects of expression and all expression is regarded as primarily centering in the natural languages. Art is studied in such simple relation to expression that in everyone the artistic faculties and powers are awakened in conversations, in the interpretation of poetry and other forms of literature. Every student is required to express himself in many ways, to converse, to tell stories, to read aloud, to write, to speak and to act, to recite, to dramatize good authors, to give monologues, to abridge the ablest masterpieces of fiction and to give dramatic impersonations.

The School is founded to emphasize the spoken word in opposition to its present neglect and the over-emphasis of the written word. In short, the School has aimed to restore the spoken word to the dignity it had among the Greeks.

The peculiarities of the School may be better realized from a few propositions summarizing its character:

1. The thorough and harmonious development of the entire individual according to the laws of nature.
2. The bringing of a student into such contact with nature, literature and art, as will stimulate spontaneous activity.
3. Obedience to the fundamental law "from within outward." The awakening of imagination and feeling and the securing of creative power, not by imitation but by the stimulation of the student's own ideals.
4. The development in the student of confidence in his own best instincts and the unfolding of his personal power without regard to conventional rules, servile imitation or blind obedience to mere authority.
5. The bringing of thought, emotion and will into balance and harmony, the co-ordination of all human activities, the evolution of the most efficient personality which by a perfect knowledge of self brings about forgetfulness of self.
6. The tracing of faults of speaking to their causes and the elimination of these causes by right methods of development and training.
7. The treatment of mannerisms as automatic movements and their correction by scientific exercises.
8. The development of naturalness and efficiency not by means of imitation or mechanical analysis but through self-study, sympathetic identification and assimilation.



## Characteristics of the School—continued

9. The ideal of every individual realized and tested in the sphere of expression and directed to practical ends.

10. The needs of students receive sympathetic and individual attention both in class and in personal lessons.

11. Consciousness of form awakened in one's own expression and made a means of interpreting and appreciating literature, art and life.

12. Literature studied as a "real interpretation of life," for the deeper realization and appreciation of the possibilities of human nature and experience.

13. The student led to "find himself," to realize his powers and to become conscious of his possibilities.

14. Such problems, exercises and modes of expression propounded as will develop each person's individuality and power.

15. Thorough and systematic methods tested by twenty-five years.

16. The great reforms or advanced methods of education studied and their appropriate principles applied to the training of expression.

17. The principles underlying all manual training and the later and more important phases of motor training applied to the individual's command of his own voice and body as the primary tools or agents of his being.

18. Expressive action of the body and modulations of the voice used as a scientific means of motor training.

19. The modulations of the voice and actions of the body studied and developed by accentuating the mental actions through expression.

20. The application of scientific methods to the development of the voice for improving its qualities, increasing its strength and expressive power, involving the correction of sore throats and other effects of the misuse of the voice by teachers, preachers and speakers.

21. The correction of stammering, stuttering, and impediments of speech not by tricks but by scientific methods which remove the cause.

22. The use of all the advantages of Boston,—its music, its exhibitions of pictures, its Art Museum, its Lowell Institute and other courses of lectures, and the infinitely varied means of culture in such a way as to aid students to come into touch with the attainments and spirit of our time.

23. Students brought into direct contact with objects of art and led to give written or oral expression to their impressions.

24. Inculcation of the art of entertaining as a mode of expression.

25. Culture gained from contact with the ideals of all times as embodied in art and literature; living speech and action used as a test of personal realization and demonstration of the individual's possession and assimilation of the highest human ideals and of the artistic spirit.

26. The student brought into contact with leaders and true culture, with knowledge of the latest and best methods, and given the means for attaining success in his calling.

## Characteristics of the School—continued

27. The most thorough training in vocal technique to be found in the country. The student is grounded in fundamental principles and given fundamental technique and the greatest opportunity for direct practice.

28. Every need met by its courses, training the mind, body and voice of speakers, public readers, lecturers, preachers, lawyers, dramatic artists, and all professional men and women. Special opportunities given to persons who wish to study for general culture,—the enjoyment of the literary and artistic advantages of Boston, courses from one to twenty-five hours a week, from one to four years. Over seventy different class hours, besides private lessons, from which courses can be selected.

29. Homes for students selected among reliable families and every effort made to surround students with congenial influences and those which will give them comfort and the best means of advancement. The oversight of students in their home and boarding accommodations systematically and carefully arranged.

30. Public recitals, receptions, and social advantages of the School as a special feature of its life.

31. The methods of the School of Expression were well summarized by Dr. Lyman Abbott in his review of two books by Dr. Curry:—

“Too much stress can hardly be laid on the author’s ground-principle, that where a method aims to regulate the modulations of the voice by rules, inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the process of thinking, there results the true energy of the student’s powers and the more natural unity of the complex elements of his expression.”

32. The results of the School are thus given by Dr. Shailer Mathews, Dean of the University of Chicago, in an article in “The World To-day” for February, 1908:—

“(The) School of Expression became at once the center of noble ideals, not only for the public speaker but also for literature and education itself. . . . (Its) training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness whether of soul or muscle, and the training of the body to express accurately the spiritual experience. . . . There could be no better appropriation of funds than to endow generously the school that will perpetuate these ideals.”

33. Those with ideals who wish genuine training and work in a thorough school not founded upon a commercial basis and having teachers who “regard their work as an art and not as a business” are invited to become members of a band of students everywhere recognized as the most earnest and sympathetic, the most cultivated and artistic, to be found.

## COURSES OF STUDY

THE courses of the School develop the mind, body and voice. All studies and exercises are in the form of laboratory work and such methods are used as will impel the student to demonstrate his own powers.

Such problems, studies and exercises are assigned as will lead the student to "find himself," to realize his possibilities and to develop his individuality. When this cannot be done adequately in class such sections are formed or such personal assistance is given as will secure the best results. The work of every student is selected and systematized according to his previous education, ideals, mental and physical needs, and his purpose in studying.

Regular courses of each year are divided into groups, the number and character of which can be seen by consulting the Horarium for part of this year on pages 32-3.

Individual instruction and sections are given to meet still more individual needs. Students are also occasionally permitted to elect additional subjects when their health, strength, and acquirements permit it.

The following courses are arranged in their logical order.

A group of courses is made up from the successive numbers according to grade taken from the following departments.

As is the custom in all colleges and universities, certain courses are given in alternate years. A few are given only once in three years.

### I

#### GROWTH AND DEVELOPMENT

The work of the School of Expression begins with a careful study of the student's normal and abnormal conditions and especial stress is laid upon the thorough training of mind, body, and voice and the development of the highest possibilities. From first to last there is a constant oversight of the general growth and development of every student, and everything is done by individual assistance or by prescribed exercises to correct faults and cause harmonious development of mind, body, voice, and the whole personality.

## Courses of Study—continued

### I. VOCAL EXPRESSION

Vocal Expression centers in the study of thinking and its most direct revelations through modulations of the voice and body. Attention, discrimination, and progression of ideas are developed. A natural method is adopted, first securing vividness and intensity of individual impressions, with the view of observing the effect of these upon voice and body. The mind is studied in direct relation to its organic agents. The simple rendering of the best literature is used as a means of revealing the student to the teacher and to himself. Each student is given a method, not of imitation or mechanical analysis, but of self-study and the direct use of his own creative powers.

FIRST YEAR COURSES: 1. FOUNDATIONS OF EXPRESSION. 2. ELEMENTS OF VOCAL EXPRESSION. 3. LOGIC OF VOCAL EXPRESSION.

SECOND YEAR COURSES: 4. IMAGINATION. 5. ASSIMILATION AND DRAMATIC INSTINCT. 6. RHYTHM AND MELODY IN SPEECH.

THIRD YEAR COURSES: 7. HARMONY OF EXPRESSION. 8. STUDY OF SELECTIONS. 9. PARTICIPATION.

FOURTH YEAR COURSES: 10. PSYCHOLOGY OF VOCAL EXPRESSION. 11. UNITY AND TONE COLOR.

These courses are mastered in their order. Courses 1, 2 and 3 are studied during the first year; 4, 5 and 6, during the second year, and the other courses during the third and fourth years. Some of the courses are duplicated when the classes are large and are taught by different teachers.

### II. TRAINING OF THE VOICE

The method of developing the voice is not only technical but also psychic, and consists in awakening the imagination, stimulating the feeling, and securing right actions of the mind. Not only is the connection of mind and voice studied, but training is directed to securing greater responsiveness in the voice to the mind. Simple problems in expression are associated with technical training.

The voice training is divided into two parts:—first, the securing of right tone production, and second, the improving of speech. Methods of developing tone are based upon those of Francois Lamperti, and adapt his exercises to the voice in speaking. The work in articulation and speech is founded chiefly upon Professor Bell's Visible Speech.

a. DEVELOPMENT OF TONE. FIRST YEAR COURSES: 1. QUALITIES OF TONE. 2. ELEMENTS OF VOICE.

SECOND YEAR COURSES: 3. PRINCIPLES OF VOCAL TRAINING. 4. EMISSION OF VOICE. 5. AGILITY OF VOICE.

THIRD YEAR COURSES: 6. FLEXIBILITY OF VOICE. 7. RESONANCE.

b. DEVELOPMENT OF SPEECH. DURING THE FIRST OR SECOND YEAR: 1. PHONOLOGY. 2. PRONUNCIATION. 3. VISIBLE SPEECH.

## Courses of Study—continued

### III. TRAINING OF THE BODY

Two methods are adopted for development of the physical organism: First, the organic, which aims to secure proportion and normal adjustment of all parts of the body, with health and strength.

Second, the harmonic, which prepares the body for expression. The first method stimulates growth and is primarily physical; the second stimulates development and is primarily psychic.

a. ORGANIC TRAINING. COURSES: 1. ORGANIC GYMNASTICS. 2. EDUCATIONAL GYMNASTICS. 3. THEORY AND PRACTICE OF GYMNASTICS. 4. GYMNASTIC GAMES. 5. FENCING. 6. RHYTHMIC EXERCISES OR FANCY STEPS.

b. HARMONIC TRAINING. COURSES: 1. HARMONIC GYMNASTICS. 2. CO-OPERATIVE TRAINING. 3. GRACE AND POWER.

### IV. PANTOMIMIC EXPRESSION

The nature and meaning of the action of various agents of the body are carefully studied, and pantomimic expression developed by practical problems. Elemental and expressive actions are carefully practised to develop harmony in the motor areas of the brain, to bring thought, feeling, and will into unity, and to awaken the dramatic instinct.

COURSES: 1. ELEMENTARY PANTOMIME. 2. MANIFESTATIVE PANTOMIME. 3. REPRESENTATIVE PANTOMIME. 4. CHARACTERIZATION. 5. GAMUTS OF PANTOMIME. 6. DRAMATIC ACTION. 7. PANTOMIME OF MUSICAL DRAMA. 8. UNITY IN ACTION.

## II

### CREATIVE EXPRESSION

From the beginning creative work is required in conversations, discussions, problems, recitations, writing, and literary or dramatic interpretations. Various practical modes of expression for awakening spontaneous energy are associated with all courses. A simple and practical idea is placed before students for interpretation or expression, to demonstrate to themselves their own powers and cause them to become natural, spontaneous, individual, and self-confident.

### V. CONVERSATIONS

Students are required to give short talks on every-day topics, on incidents in their own lives, or on subjects in which they are interested, or about which they are reading. The life of the student is thus deepened

## Courses of Study—continued

and made more manifest in every-day words, tones and actions. The stimulating effect of the training of the School upon discouraged or depressed persons is often marvelous. (See also Speaking.)

COURSES: 1. STORY-TELLING. 2. TOPICS IN LITERATURE. 3. DISCUSSIONS. 4. ART TOPICS.

### VI. PROBLEMS IN EXPRESSION

Practical studies or psychic exercises for the accomplishment of every end are required in all subjects. Short passages, sentences, or phrases, original and selected, are rendered by students to stimulate the right actions of mind, body, and voice in natural unity.

COURSES: 1. PROBLEMS IN READING. 2. VOICE PROBLEMS. 3. HARMONIC PROBLEMS. 4. PANTOMIME PROBLEMS. 5. DRAMATIC PROBLEMS. 6. PROBLEMS IN SPEAKING.

### VII. APPRECIATION OR CRITICISM

Students, according to their classes and advancement, are allotted several hours a week for rendering selections, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the student's personal ideals and intentions, and after indicating to them wherein they have succeeded or fallen short, to encourage by awakening higher ideals and fuller appreciation of dramatic or other forms of art, and a more thorough assimilation of the spirit of good literature.

1. JUNIOR CRITICISM. The criticism of the first year centers upon endeavor to awaken the powers of the student, and to secure control of the voice, the body, and the natural elements of conversation, with genuineness in thinking and simplicity in manner. The student must learn to think upon his feet, and be true to his own individuality and intuition.

2. MIDDLE CRITICISM. Comparison of the student's actual attainments with his ideal. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art, and oratory.

3. SENIOR CRITICISM. Criticism of the lyric, epic, and dramatic spirit in monologue, impersonation and histrionic expression. Necessity of suggestion. The creative instinct, co-ordination of inspiration and regulation. Unity in the different modes of expression.

4. POST-GRADUATE CRITICISM. (See Professional Courses.)

### VIII. WRITING OR VERBAL EXPRESSION

Command of words in English is secured in accordance with the fundamental method of the School of Expression, that is, from within outward;

## Courses of Study—continued

thus, placing substance before form, and awakening the faculties before attempting to secure facility in expression.

1. **THEMES.** Short themes upon familiar literary or artistic topics. The student is urged to keep close to his own life, experience, and work. Principles of rhetoric practically applied. Nature and beauty of the English language inductively studied.

2. **ENGLISH.** Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

3. **ENGLISH WORDS.** The nature of words. Studies in etymology. Written exercises for the improvement of the student's vocabulary.

4. **STYLE.** Written and spoken style contrasted. The spirit of different authors shown. Individual peculiarities. General qualities of style. Laws of expression as applied to words.

## III

### LITERATURE AND ART

In addition to work for personal development (I-IV) and the creative work in conversations and renditions of literature (V-VIII) various phases of literature, poetry and art are studied as the records of the ideals of the race. These "criticisms of life" are studied in direct union with the student's artistic use of his natural languages. These subjects are studied also in a way to discover the underlying principles of all artistic endeavor.

### IX. LITERATURE

Literature is studied in the School of Expression in two ways:—first, by vocal interpretation, by various discussions, conversations and presentations of the best literature in the criticism classes; second, by the common critical or theoretical method which is pursued in the colleges of the present time. These two methods should complement each other and are often studied together in the School of Expression.

#### a. Artistic or Creative Study of Literature

**COURSES:** 1. LYRICS AND THE VOICE. 2. FORMS OF POETRY. 3. VOCAL INTERPRETATION OF LITERATURE. 4. DRAMATIC THINKING. 5. METER. 6. FORMS OF LITERATURE AS PHASES OF ART. 7. PUBLIC READING OF THE BIBLE. 8. LITERATURE AND EXPRESSION. (Three courses graded.)

## Courses of Study—continued

### b. Historical and Critical Study of Literature

1. **THE LITERARY SPIRIT.** Literature as a necessary manifestation of human nature. Primary aspects of literature, illustrated by selections made by the class.

2. **GREAT PERIODS OF LITERATURE.** Turning-points in English literature noted. Mastery and rendering of a few poems by great authors.

3. **ARTISTIC PROSE.** History of prose. Oratory. History of Attic prose. Why artistic prose follows poetry. Interpretation by the voice of the spirit of the English prose masters.

### c. Additional Courses Combining Both Methods

1. **PRIMARY LITERARY FORMS.** The rendering of fables, allegories, lyrics, old ballads, stories.

2. **NARRATIVE POETRY.** "Tales of the Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." The primary spirit of poetry and its interpretation through the voice.

3. **LYRIC POETRY.** Origin and nature. Importance of the vocal rendering of lyrics. History of lyrics, with recitation of the best examples.

4. **PERIODS OF SHAKESPEARE'S ART.** Practical study and rendering of plays indicating Shakespeare's growth and mastery of dramatic form.

5. **FORMS OF LITERATURE.** Characteristics and forms of poetry and art with their causes. Selection and rendering of notable examples of all forms.

6. **IDYLLS OF THE KING.** Sources and legends. Tennyson's blank verse. Allegoric, dramatic, and narrative elements. Each student is required to study and interpret.

7. **BROWNING.** The short poems; the spirit, form, and peculiarities. Analyses, studies, essays, and renderings.

8. **SHAKESPEAREAN COMEDY.** a. "Merchant of Venice," b. "As You Like It," studied and special scenes interpreted.

9. **SHAKESPEAREAN TRAGEDY.** a. "Macbeth." b. "Hamlet," studied and interpreted. The Elizabethan stage. Dramatic presentations of Shakespeare as illustrated by the history of the stage productions of this play.

10. **METERS.** Meter as a form of rhythm. Character and meaning of different meters. The expressive use of meter by the great poets. (Meter is sometimes studied as a part of the advanced courses in Voice or Vocal Expression.)



## Courses of Study—continued

11. **HISTORY OF HUMOR.** Conversations, recitations, discussions; topics taken from the leading writers. Influence of Humor in history and the spirit of literature.

These are the leading courses, many of which are given every year, but others are constantly introduced as electives or as substitutes. The following are given occasionally:—

Literature of the 18th Century, History of the Novel, Spiritual Movements among the 19th Century Poets, The Novel in the 19th Century, Forms of Poetry, Shorter Poems of Wordsworth, The Lyric Spirit of Shelley, Minor Poets of the 19th Century, "In Memoriam" and the Modern Spirit, The Short Story, Shakespeare's Histories, Shakespeare's "Henry IV," and his Interpretation of Life.

## X. RELATION OF THE ARTS

The art spirit is studied in relation to expression and each art as a record of expression is studied as revealing some special act of the human spirit. The courses of art-studies endeavor to guide students to an appreciation of pictures, music, sculpture, architecture and all the various arts. The laws governing the arts are studied and applied to speaking, acting, reading, and other aspects of vocal expression. The methods of studying art are peculiar to the School of Expression and constitute one of its important features developing, as it does, a higher culture and refinement and appreciation and acquaintance with all phases of the art of our time. The work is given in regular courses, a special course each year illustrated by the stereopticon on some phase of art in picture galleries, studios or the Art Museum. The courses are so arranged that students may have the benefit of different studies, lectures and courses every year during their time of study.

The following are among the courses of lectures on Art, illustrated by the stereopticon:—

I. **HISTORY AND DEVELOPMENT OF ART.** 1. Nature of Art. 2. Great Periods of Art. 3. Spirit of Greek Art. 4. Romanticism. 5. Realism. 6. Impressionism.

II. **FORMS OF ART.** 1. History of Expression in Sculpture. 2. Composition in Painting. 3. Technical Struggles in Art. 4. The Art of Our Time.

III. **MASTERS OF EXPRESSION IN PAINTING.** 1. Early Christian Art. 2. The Renaissance (1). 3. The Renaissance (2). 4. Albert Durer. 5. Rembrandt. 6. Rubens, the Painter of Gesture.

## Courses of Study—continued

IV. ART OF OUR TIME. 1. The Landscape. 2. The Painting of Peasants. 3. Pre-Raphaelitism. 4. Summary of Art Movements. 5. American Art. 6. Tendencies in Art.

These courses are illustrated by the stereopticon; the following courses consist mainly of discussion: Art and Literature. Study of the Forms of Literature and the Forms of Art—Relation of One to the Other. Art Movements. Necessity and Function of Art. How to Study Pictures.

## IV

### PHILOSOPHY OF EXPRESSION

The character of expression in nature and that in art are contrasted, and the differences between life movements and artistic representation are studied in order to broaden the student's knowledge of himself and his work, and to deepen his experience.

1. Province of Expression. Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals, co-ordination of mind, voice and body in all expression.

2. Elements of Expression. In nature, life and art.

3. Psychology in Relation to all Phases of Expression. Mental action in imitation and assimilation. The constriction of imitation, the necessity of courage.

4. Method. Logic of reading and speaking. Study and practical application to speaking of the great essays on Method.

5. Human Nature. Dramatic and artistic interpretations of man. Philosophy of man and his perfection through training.

## V

### PERSONAL CULTURE

The School not only prepares students for specific professions but aims in its first courses especially to develop true manhood and womanhood. The work of the institution has been recognized by its power to stimulate ideals, to awaken aspirations, to quicken imagination and feeling, to develop taste and to cause a higher appreciation of the best in literature and art.

Students attending the School primarily for culture by consulting the Dean can arrange courses of from one to twenty

## Courses of Study—continued

hours a week, which will meet their needs. The courses especially recommended are those in Literature and English, in the training of the Voice and Body, in Conversations and the various courses and studies in Art. Many of its extra lectures and literary interpretations form a valuable means of becoming acquainted with the art and literature of our time.

Special courses for culture: 1. The voice as a social factor. 2. Conversation as an art. 3. The art of entertaining. 4. Grace in everyday life.

## VI

### SPIRITUAL CULTURE

Certain special courses in Spiritual Attainments are arranged open to all the students irrespective of class and also free to those who will attend regularly. Among these courses are the following: 1. Spiritual Ideals of the Poets. 2. Spiritual Ideals of Other Ages. 3. Spiritual Ideals of Our Time. 4. Expression and Life.

### PROFESSIONAL ATTAINMENT

Thorough training for the harmonious development of mind, body and voice is arranged for all students no matter what their profession. One who has gained possession of himself can turn his abilities to almost any work in life. Many decide upon their profession too early and without understanding their real ideals and possibilities. The School of Expression aims first to develop the physical, mental, and spiritual possibilities of the individual and then endeavors to cause a wise decision as to the work in life.

After the decision is made, and frequently side by side with the personal training, (I-VI) students are arranged in certain classes according to their professional aims with special courses and assistance for their specific vocation.

The preparation for the various professions in the School is thorough, systematic and inspiring. Graduates of the School are

# SCHOOL OF EXPRESSION HORAE

	Monday	Tuesday	Wednesday
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## FIRST YE

9	Qualities of Voice 4 b	Dramatic Thinking 2 b	HOME STUDIES
10	Pantomimic Exp'n 2 b	Principles of Train'g 1 a	
11	Visible Speech 5 c	Voice and Lyrics 2 b	
12	Poetry 10 b	Foundations of Exp. 5 c	

## SECOND YEAR

9	Principles of Voice 1 b	Dramatic Thinking 2 b	Literature and Expression 2 a
10	Pantomimic Exp'n 2 b	Principles of Train'g 1 a	Voice Exercises 6 b
11	Emission 2 b	Voice and Lyrics 2 b	Shakespeare 3 c
12	Poetry 10 b	Dramatic Rehearsal 1 b	Elemental Praxis 5 c

## SECOND YI

9	Principles of Voice 1 a	HOME STUDIES	Literature and Expression 2 a
10	Elliptic Pantomimic Expression 1 a		Personation and Participation 2 a
11	Emission of Voice 2 b		Shakespeare 3 c
12	Imagination (I) 3 c		Voice Exercises 6 b

## THIRD YEAR S

9	Principles of Voice 1 a	Action 1 a	Agility 3 c
10	Elliptic Pantomimic Expression 1 a	Literature and Expression 2 b	Personation and Participation 2 a
11	Emission of Voice 2 b	Methods of Teaching 1 a	Shakespeare 3 c
12	Imagination 3 c		Dramatic Const'n 9 a

## THIRD YE

9	Pantomimic Expression 2 c	Action 1 a	Agility 3 c
10	Dramatic Rehearsal 3 b	Literature and Expression 2 b	Speaking 3 c
11	Bible Reading 2 a	Methods of Teaching 1 a	Methods 2 a
12	Dramatic Modulations of Voice 2 a		Dramatic Construction 9 a

## FOURTH YI

9	Elective 3 e	Action 1 a	Voice Exercises 6 b
10	Dramatic Rehearsal 3 b	Literature and Expression 2 b	Themes 7 e
11	Bible Reading 2 a	Methods of Teaching 1 a	Methods 2 a
12	Dramatic Modulations of Voice 2 a	Literature and Exp. 2 b	Dramatic Construction 9 a

NUMBERS REFER TO TEACHERS

# NUM. 1908-1909, FIRST HALF-YEAR

Thursday	Friday	Saturday	
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## AR CLASS

Qualities of Voice 4 b	Beginnings of Literature 2 b	Dramatic Rehearsal 3 b	9
Vocal Express'n (II) 3 c	Vocal Express'n (I) 4 c	Foundations of Expression 1 a	10
Narrative Poetry 5 c	Conversations 2 a	Harmonic Gymn's 7 e	11
Harmonic Gymn's 6 b	Criticism 4 c	Recital	12

## SPECIAL CLASS

Voice 4 b	Voice 4 a	Lyric Poetry 2 c	9
Vocal Express'n (II) 7 b	Vocal Expression 4 b	Foundations of Expression 1 a	10
Criticism 1 a and 3 b	Conversations 2 a	Imagination (II) 4 b	11
Imagination (I) 3 c	Harmonic Gymnastics 6 b	Recital	12

## EAR CLASS

Pantomimic Expression 1 a	Pantomimic Exercises 4 c	Lyric Poetry 2 c	9
Rhythm and Melody 1 a	Grace and Power 2 a	Harmonic Gymn's 4 c	10
Criticism 1 a or 3 b	Imagination (II) 4 c	Dramatic Problems 1 c	11
Art (III.) 1 a	Life Sketches 2 a	Recital	12

## SPECIAL CLASS

Dramatic Rehearsal 3 b	Logic or Lit. 8 c	Vocal Interpretation of Literature 1 a	9
or Dramatic Studies 11 c	Grace and Power 2 a	Harmonic Gymn's 4 c	10
Rhythm and Melody 1 a	Imagination (II) 4 c	Dramatic Problems 1 c	11
Criticism 1 a and 3 b	Life Sketches 2 a	Recital	12
Art (III.) 1 a			

## AR CLASS

Dramatic Studies 11 c	HOME STUDIES	Vocal Interpretation of Literature 1 a	9
Rhythm and Melody 1 a		Impersonation 2 b	10
Criticism (III) 1 a		Dramatic Problems 1 c	11
Art (III.) 1 a		Recital	12
	4 p.m. Life and Expression 1 a		

## EAR CLASS

Dramatic Studies 11 c	Voice (or Logic, 8 c) 4 a	Vocal Interpretation of Literature 1 a	9
Rhythm and Melody 1 a	Exercises 7 c	Impersonation 2 b	10
Criticism 1 a	Harmonic Gymn's 6 b	Dramatic Problems 1 c	11
Art (III.) 1 a	Life Sketches 2 a	Recital	12
	4 p.m. Life and Exp. 1 a		

LETTERS REFER TO ROOMS

## Professional Attainment—continued

filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women from the higher walks of life, even after attaining success, have taken courses at the School. Graduates of the various colleges, universities, and professional schools who are preparing for the pulpit, the bar, the platform, or the teacher's chair, for public reading, or the stage, will find thorough and systematic technical assistance.

### I. TEACHERS

#### a. Teachers of Vocal Expression and Speaking.

Systematic programs of exercises in training voice, body, and mind. The fundamental principles of the science of training. Each student is set to observe nature for himself, and at the same time informed of the leading methods adopted in all ages. Vocal expression is developed according to principles, not by mechanical rules. The study of the most advanced principles of education applied to teaching different forms of expression. The study of literature by practical rendering. Practical teaching with criticisms.

The first aim of the founders of the School of Expression was to reform the methods of teaching elocution. The result of their efforts is seen in the fact that graduates of the School are found in the foremost colleges and schools of the country, and that almost every week applications come for teachers from universities and other institutions, often more than can be supplied. There is special call for college-educated men and women. The study of Methods of Teaching Voice and Speaking is under direct charge of the President of the School.

COURSES: 1. PRINCIPLES OF EDUCATION. 2. METHODS OF TEACHING VOCAL EXPRESSION. 3. METHODS OF TEACHING VOICE. 4. REVIEW OF FUNDAMENTALS. 5. HISTORY OF ELOCUTION.

#### b. Teachers of Literature and English.

Study of literature by practical rendering rather than by mere analysis. The nature and forms of poetry. Practical studies in all forms of literature. Development of the imagination and dramatic instinct. Expression as illustrated by different authors. Relation of literature to vocal expression. Practical study of literary art. Study of rhetoric and English composition.

Teachers acquire not merely a knowledge of the language and data regarding writers, but a literary instinct and imaginative insight.

## Professional Attainment—continued

**Vocal Interpretation of Literature.** The various courses in the vocal interpretation of literature are especially valuable to such teachers.

### c. Teachers of Public Schools.

Training of the voice to secure ease, health, and effectiveness. Development of the pleasanter qualities of the voice. Studies of human nature. Naturalness and simplicity in reading and expression. Articulation. Function of vocal expression in education. Faults of reading and the use of the voice. Conversation.

Methods of Teaching Reading adapted to Grade Work. A special class is arranged each year in methods of teaching reading, adapted to all the grades. Programs of exercises for the voice and practical problems adapted to the needs of primary, grammar, and high schools.

### d. Teachers of Physical Gymnastics.

The School furnishes thorough courses in gymnastics by one of two specialists who were thoroughly trained under Baron Posse. Teachers of Physical Culture receive a thorough all-round course not only in the use of gymnasium appliances but in the fundamental principles of Kinesiology and other technical subjects. They are not only trained in all departments of organic Gymnastics but also in voice and in Harmonic Gymnastics. The mind and voice are developed as well as the body, and a conception is given, not only of the nature of Physical Training, but of its relations to expression.

Those wishing to become teachers of Gymnastics receive not only the latest and best technical training, but literary and artistic culture; subjects which enable them to have broad ideas regarding development. The danger of Physical Culture teachers is one-sidedness and working merely for physical strength, without developing true harmony. In the School of Expression the training of such teachers aims to obviate this. Teachers of Physical Training receive also advanced courses in dancing and in athletic games.

## II. PUBLIC READERS

"The Art of the Platform" including Public Reading, Impersonations, or any form of Vocal Interpretation of Literature receives the most careful attention. It demands even greater self-control, more imagination and a broader culture than Dramatic Stage Art because it depends not upon scenery or stage accessories but upon control and suggestive modulations of voice and body. The sudden transitions from one character to another, the delicate and varied intimations which are necessary, call for creative

## Professional Attainment—continued

imagination and great responsive flexibility of the organism. The monologist or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means.

Among the subjects and courses for this class of artists are: Public Reading as an Art. Vocal Interpretation of Literature. Story-telling in all its forms, from simple after-dinner stories to all forms of Dramatic and Epic Narration. The Monologue. Impersonation, or the Platform Interpretation of the Drama.

Studio recitals, affording practical platform experience, with audiences, are given weekly throughout the year. Students are sent out also to conduct entertainments in and around Boston. Special public recitals

### III. DRAMATIC ARTISTS

The training of the dramatic artist depends upon the awakening of dramatic imagination and sympathy, and the diffusion of a conscious intelligence and control through the body. The voice and the body are made sympathetically responsive. The free and spontaneous expression of the individual is co-ordinated with the limitations of a scene or in relation to the other characters.

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student artistically and harmoniously unfolded. The dramatic artist is first led to "be himself," for not until he is truly so can he artistically or altruistically enter into a right realization of other characters.

There is a comprehensive study of the languages concerned in dramatic art. The modes of pantomimic action, the command of the voice modulations, and the ability to enlarge and extend these at will are so developed as to render the lines intelligently and to reveal the thinking of the character. Characterization is not mechanical imitation, but imaginative and sympathetic assimilation founded upon psychological principles, and implies the development of the artistic nature.

Dramatic rehearsals in every form of the art are conducted: burlesque, farce, melodrama, comedy, and tragedy are studied and distinguished from one another. Courses are given in dramatic action and characterization and the principles of stage business.

COURSES: 1. DRAMATIC THINKING. 2. DRAMATIC REHEARSAL. 3. STAGE BUSINESS. 4. FORMS OF THE DRAMA. 5. CHARACTERIZATION. 6. MODERN DRAMA. 7. OLD COMEDIES. 8. POETIC DRAMA. 9. LIFE STUDIES. 10. HISTORIC EXPRESSION. 11. DRAMATIC CONSTRUCTION.

### IV. WRITERS

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality of style of



## Professional Attainment—continued

able writers. Dramatic authors have taken the courses on Stage Business, Dramatization, and Characterization as an aid in realizing the peculiar nature of the play. Style in writing is developed by offering a stimulus to thinking. The laws of writing are perceived from a study of the universal principles of art, and are not allowed to degenerate into mere mechanical rules.

COURSES: 1. THEMES (four different courses). 2. ADVANCED COMPOSITION. 3. ORIGINAL DRAMATIZATION. 4. STORY-WRITING. 5. SPEAKING AND WRITING. 6. ADVANCED THEMES. 7. LITERARY CRITICISM.

### V. PUBLIC SPEAKERS

Practical courses are given to speakers to develop the power to think on the feet, and to secure not only a vocabulary of words, but also a control of voice modulations and pantomimic actions. The student receives practical exercises and studies to awaken a true ideal of oratory, the art upon which liberty and the progress of mankind depend. These exercises develop mental power and grasp, logical method and control of feeling as well as of voice and body.

Speakers are practiced in all kinds of discussions, debates and public addresses to develop thinking. Practical training is given to the logical instinct. Naturalness and simplicity in melody are secured. The reproductive faculties are trained to act naturally. Oratory is studied as an art. The laws of Expression are applied to style in delivery.

COURSES: 1. CONVERSATIONS, STUDY OF NATURALNESS. 2. STORY TELLING. 3. DISCUSSIONS. 4. DEBATES. 5. ORATIONS.

#### a. Preachers.

The development of the preacher is the most peculiar and difficult problem of education. Mere knowledge will not do the work. The whole nature must be developed. Mind, voice, and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and all the spiritual faculties and powers realized. The present failure in the development of the preacher is due to the substitution of mere scholarship for individual training, personal culture, and spiritual realization.

Preachers receive training of the voice and body in order to secure economy of force and self-control. The preacher is given control of the instruments of Expression. He is also given command of conversational melody and a vocabulary of delivery.

At the same time steps are taken to unfold the mental, emotional, and spiritual powers of the preacher. Courses are given for the development of the imagination and dramatic instinct, and to secure control of

## Professional Attainment—continued

feeling. Faults peculiar to clergymen are corrected by eradicating their causes. Special studies are given in the interpretation of the Bible and the reading of hymns.

Special classes and work are arranged for preachers in both the summer and winter terms. All preachers are invited to correspond with the School and to recognize themselves as agents not only of the efforts to establish a School of Preaching but to advance the School in its other departments.

The Trustees hope, in the near future, to secure sufficient aid to establish a regular School of Preaching, founded on an entirely different basis from anything now taught in any Divinity School. The President of the school has trained three thousand preachers. The reception accorded his "Vocal Interpretations of the Bible," and his experience in teaching in seven different theological schools emphasizes the demand for such an institution.

The following are among the courses that have been especially arranged:

1. THE VOICE. 2. MELODY IN PREACHING. 3. VOCAL INTERPRETATIONS OF THE BIBLE. 4. SPEAKING. (See Special Circular.)

### b. Lawyers.

Lawyers have found the courses in the School of Expression of great advantage, and several courses are arranged for members of the legal profession, Saturdays, afternoons and evenings. These courses consist in the use of the voice in speaking, practice in many kinds of speaking, and a thorough command of the elements of delivery.

COURSES: 1. EXTEMPORANEOUS SPEAKING. 2. DISCUSSIONS. 3. METHODS OF ORATORS. 4. ART OF SPEAKING. 5. ARGUMENTATION AND DEBATE. 6. ORATORIC STYLE.

### c. Lecturers.

Those who are preparing to become lyceum lecturers and entertainers receive thorough courses in all phases of Vocal Training, Vocal Expression, Literature, Public Speaking, and Dramatic Expression. Courses are also elected from the classes in Public Speaking, Conversations, and Discussions which are best adapted to their needs.

## SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or who are hindered from taking diploma courses. Work in any subject, when needed, is given by the teachers to suit, as far as possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

### I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:—

1. All summer work counts toward regular diploma courses. (See Summer Circular.)
2. Special September Preparatory Term opens the first Tuesday in September. (See Summer Circular.)
3. Three hours on Saturday for students and teachers occupied during the week.
4. Special evening courses. (See Evening Circular.)

### II. LABORATORY OF VOICE AND TRAINING

Cases requiring specific work in voice receive careful examination and diagnosis by experts, and special courses of training are arranged for each individual case.

STAMMERING, IMPEDIMENTS OF SPEECH, DEFECTIVE CONDITIONS, PATHOLOGICAL CONDITIONS, SORE THROAT CAUSED BY MISUSE OF VOICE, LOSS OF VOICE.

### III. TEACHERS OF THE DEAF

Courses in harmonic and vocal training on the relation of articulation to voice and thinking, with selected programs of exercises for the voice of deaf mutes.

### IV. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evening.

## Special Departments—continued

### V. CHILDREN'S CLASSES

Saturday afternoon. Courses in vocal training, reading and recitation, simple harmonic gymnastics, with exercises for promoting health, harmony, and grace.

### VI. PHYSICAL TRAINING

The various courses in Physical Training are open to special students, and full normal courses for teachers of Physical Culture are given. A general course for health and grace, fancy steps or rhythmic movements in dancing, and many other courses are given. (See Organic Gymnastic Circular.)

### VII. EVENING CLASSES

Comprehensive courses in Vocal Training, Harmonic Gymnastics, Vocal Expression, Reading, Speaking, and Dramatic Art. (See Special Circular.)

### VIII. HOME STUDIES

For some years a series of thorough and systematic Home Studies have been given. While most of these are on literary subjects, some are exercises for health and strength. The following courses are given:—Pedagogical Principles, The Nature and Province of Expression, Foundations of Expression, Lessons in Vocal Expression, Imagination and Dramatic Instinct, the Reading and Interpretation of the Bible as a textbook, History of Pedagogy, Life and Principles of Froebel, History of Dramatic Art, History of Oratory, and many other courses, some of which are for advanced students, and others to enable students who enter the School to make their courses doubly valuable. Certain courses are also given for those who are unable to attend the regular departments of this institution. Applicants are advised to register in these Home Study courses even when under a preparatory teacher. (See Home Study Circular.)

### IX. SUMMER COURSES

The summer terms and courses of the School are unique, thoroughly organized, practical and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given in these.

The courses are arranged so as to take up different phases of the work each term, and thus, by concentrating the attention in sequence for a short term upon one certain phase of the subject at a time, we are enabled,

## Special Departments—continued

between the first of July and the first of October, to prepare for "Advanced Standing" in October. Students entering on "Advanced Standing" can graduate General Culture Diploma in one School year. Three separate summer terms also prepare for admission on "Advanced Standing." Only full regular work of a summer term counts toward a Diploma course in the School. (See Special Circular.)

### X. ELECTIVE COURSES

Single courses and groups of subjects are given in Vocal Training, Physical Training, Development of Grace of the Body, Vocal Expression, Literature, English, General Work for Health and Physical Training, Spiritual Aspirations of Expression, and similar subjects. In every case, elective courses are prescribed according to needs, occupations, and circumstances.

### XI. ADJUNCTIVE COURSES

PREPARATORY ENGLISH AND RHETORIC, ARGUMENTATION, PARLIAMENTARY LAW, PLAY-WRITING AND DRAMATIC CRITICISM, METHODS OF STAGING PLAYS: FRENCH, GERMAN AND ENGLISH, MAKE-UP, MUSIC AND SINGING.

Many singers and teachers of singing take the voice courses of the School of Expression. They receive extra and special training according to the principles of the School.

## PUBLIC ARTISTIC WORK OF THE STUDENTS

Literary interpretations, impersonations, dramatic rehearsals, presentation of plays, with and without scenery, form important features in the methods of the School.

Students are aided in making creative studies in connection with many of the courses, and entirely independent of any specific course. Many of these studies are made during vacation, from suggestions received from the teachers. This work is original and must be the student's own.

Professional students during their third or fourth year are allowed, when their work is adequate, to give special public recitals under their own name, and the Irving Studio is furnished them free. Such recitals, however, must be given first in the informal recitals and rehearsals, and must be approved by the teachers in charge. The recitals must be original, must be an abridgment of some literary work not previously given, or must have some artistic and original character.

## Public Artistic Work of the Students—continued

The entertainments Saturday noons, and Wednesday occasionally in the evenings, form important courses, which are attended by many citizens of Boston.

Students who do satisfactory work are permitted to read for churches, societies and lodges. Such readings will be furnished at reasonable rates by the recital director to any one making application. A great many readers are sent out each week. This affords excellent practice and many students receive considerable financial remuneration.

Seventy-seven public exercises, consisting of dramatic studies, vocal interpretations of literature, original dramatizations of novels, dramatic scenes, and every kind of literary and dramatic recital, many of which were given by individual students, were presented during the school year 1907-8.

## GENERAL INFORMATION

### REQUIREMENTS FOR ADMISSION

Applicants for admission are required to present testimonials as to character from a minister or other person of recognized standing.

Applicants for the regular Diploma courses must be graduates of a high-school or possess an equivalent amount of education and culture.

Students who are deficient in language or in other studies will be required to make up this deficiency before taking a diploma.

Students with less than a high-school preparation will be examined, and, if necessary, required to make entrance conditions up before graduation from the School of Expression.

Applicants for the Professional courses must in addition show ability in the particular form of Expression they choose for specialization.

## General Information—continued

### REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to the Special Middle Year courses must master not only the general requirements for admission, and present certificates from former teachers stating the subjects, studies, and the number of hours taken in class and in private, but must also be examined in the leading studies of the first year. When the artistic interpretation and knowledge of the student is sufficient and the examinations satisfactory, he will be received into the advanced classes with such conditions as the examiner shall deem necessary. All students, before graduating, are required to pass in the fundamental work of the first year, as well as in advanced courses.

College graduates, or those having equivalent attainments, may take the three years' courses in two calendar years. Such students are also required to pass all the examinations in the first, second, and third year groups of courses.

Unless students are well prepared and are physically strong, they are urged not to shorten their courses. So much time is required for collateral reading, and for preparing literary interpretations, that the best results cannot be attained by going rapidly through the course, however hard the student may work or however faithful the teachers may be.

### DIPLOMAS

The work of the School is arranged in groups of courses, and diplomas and other honors are awarded according to the number and nature of the courses mastered or the artistic ideals attained.

1. **PERSONAL OR GENERAL CULTURE DIPLOMA.** Requires the mastery of first and second year's work. This work is not professional, but personal. It is given for the mastery of the courses which are arranged for the development of the Spoken Word.

2. **SPEAKER'S DIPLOMA.** Requires thirty to forty courses, elective, with special requirements in discussion, extemporaneous speaking, debate, and the special courses in oratory. The professional training given differs somewhat with different professions.

## General Information—continued

3. **PREACHER'S DIPLOMA.** A course for graduates of theological schools, requires the mastery of twenty courses, which can be accomplished in one year.

4. **TEACHER'S DIPLOMA.** For the first, second, and third year groups of courses, with the exercises in methods of teaching, three school years, or the equivalent, are required. The diploma calls for the mastery of the fundamental training. The courses fit a student to become a teacher of Voice, Vocal Expression, and Speaking. Mature students in good health are permitted to take the three years' course in two years under certain conditions, but the full number of courses must be completed.

5. **PUBLIC READER'S DIPLOMA.** Three regular groups of courses, at least forty-five, are required. The amount of work is the same as for the Teacher's Diploma, the difference being in the amount of creative work required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism.

6. **DRAMATIC DIPLOMA.** Three groups of courses, at least forty-five, are required, the amount of work being the same as for the Public Reader's Diploma, the difference consisting in the emphasis on Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatizations, Stage Business, and Histrionic Expression. Writers of plays may substitute extra work in Dramatization for some of the work in Impersonation.

7. **LITERATURE DIPLOMA.** At least thirty courses, with special emphasis upon English, Literature, Art, and creative work in writing.

8. **ARTISTIC DIPLOMA.** At least sixty courses, or fifteen after the mastery of the Public Reader's or Dramatic Diploma, with high artistic attainment in Impersonations, Public Reading, or some field of Dramatic Art.

9. **PHILOSOPHIC DIPLOMA.** At least sixty courses, or fifteen after the attainment of the Teacher's Diploma, with special emphasis upon the philosophy of Expression, the relation of all the arts, or the attainment of success in teaching some form of Expression.

## DECORATIONS

All who have attended the School at least three full years, and have achieved high attainment in their courses, will be decorated as follows:— for high personal development and control, the white cross; for broad knowledge of Expression and ability to teach it, the blue cross; for artistic public reading, the red cross; for dramatic and histrionic art, the purple cross; for high attainment as a speaker, the golden cross.

Persons who have attained success in some department of expression after attending the school four years, from advanced home studies, or from reaching high artistic honor, will receive: in artistic and creative work, the purple cross; in teaching, the blue star. Any who have made



## General Information—continued

noble sacrifices or rendered great service to their fellow-men, the white star.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists who have reached high artistic attainments. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received them.

## BOARD AND HOME

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Students can board either in the same house with teachers, in private families, or in students' homes for from \$135 to \$250 a year, and upwards.

The placing of students in homes is supervised by the Dean, and a student is not allowed to choose a home without consulting the Registrar.

One of the teachers acts as matron to the ladies in attendance, and all the teachers keep in personal touch with students. Chap-erons will be provided when parents request such supervision.

Students are requested to inform the Registrar of their requirements for accommodations, and price to be paid for board, and accommodations will be selected subject to the student's approval on arrival.

Students will be met at trains when parents request it.

## LIBRARY ADVANTAGES

An adequate library of books on Expression, Oratory, Dramatic Art, and technical topics, is available, for all students, at the School.

For collateral and extended reading and research, students of the School are granted special privileges at the Boston Public Library, just across the street. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art and history are open to the School as freely, and without cost, as if it were the sole possession of the School. Too great value cannot be put upon such convenient and complete opportunities for reading and study.

## General Information—continued

### CALENDAR

The School year opens on the first Thursday in October each year, and closes on the second Thursday in May. Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a.m. There is a recess on legal holidays, and for ten days at Christmas.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is between 8 and 9 a.m. daily during the school session. The office hour of the Dean is between 2 and 3 p.m. every day, beginning September first.

### APPLICATIONS FOR POSITIONS

Institutions desiring teachers for permanent or temporary positions are requested to make personal application to the President or Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection will be made. No one is so competent to judge of the possibilities of the student as his teachers.

Please address communications to the Secretary, School of Expression, Pierce Building, Copley Square, Boston.

### TUITION

Each regular group of courses, for a school year . . . \$150.00  
(To be paid \$100 on opening day, and \$50 on or before the second Monday in January.)

The following are all payable in advance:—

(Interest charged on tuition over one month due.)

Work chosen by subjects, one hour each week, for the year . . .	\$15.00
Four hours on one day, each week, for the year . . .	40.00
Any regular group of courses, one month . . .	25.00
Evening Classes, one hour a week, twenty weeks . . .	10.00
“ “ two hours “ “ “ . . .	18.00
“ “ four hours “ “ “ . . .	30.00
For gymnasium, one hour a week, by the year . . .	12.00
“ “ two hours “ “ . . .	20.00
“ “ Special Teachers' Course . . .	75.00

## General Information—continued

Fancy Steps . . . . .	\$25.00
Home Study Course, for the year . . . . .	10.00
For Diploma . . . . .	5.00
For Chaperon, according to circumstances.	
Extra examinations, each . . . . .	5.00
Preparatory Term (September) . . . . .	30.00
Personal Lessons, per hour . . . . .	1.00 to 6.00
Laboratory fee for examination and consultation . . . . .	5.00
Registration fee . . . . .	2.00
Adjunctive Courses, according to work given.	

Students who have paid \$450 are charged no further tuition for the regular work of any of the three years. Clergymen, theological students, and public school teachers at special rates. For terms of Gymnastic courses or School of Preaching, summer or evening courses, see special circulars. Students irregular in attendance will be required, before graduating, to make up all irregularity, subject to extra charge. For Summer School rates, see special circular.

No Rebates.

## LOANS AND ASSISTANCE

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their courses or take positions before finishing their studies.

The following loan scholarships are available:

### ELIZABETH BANNING AYER SCHOLARSHIP

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

### J. W. CHURCHILL ANNUAL SCHOLARSHIP

Founded from the receipts of readings given to the School of Expression.

### DANA ESTES ANNUAL SCHOLARSHIP

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

## General Information—continued

### THE STUDENTS' SCHOLARSHIP FUND, 1902

The sum of one hundred dollars to be loaned to some worthy student, who has spent at least one year in the School.

Will others kindly aid these deserving, earnest pupils?

The corporation is composed of leading citizens and prominent educators in different parts of the country. Their names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

The adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of the teachers, and delivery of speakers, but will be an aid to general education.

The call for assistance is not local. The graduates of the School who come from every state and country are filling positions in all parts of the world. What better use of means than to aid young people to realize their ideals. All who will aid will receive co-operation from the School.

### LOCATION

Boston, the home of the School of Expression, is generally recognized as the educational center of America. More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city in the country. In no place can so many advantages be found in so small a space, so valuable, so accessible, and at such a small price.

The School of Expression is located in Pierce Building, a brown-stone structure, opposite the Public Library on one side, the Art Museum on the other, with Trinity Church in front. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for an institution which is founded to emphasize the Spoken Word in education, and to lift it to the dignity it had among the Greeks. The third floor of the building has been arranged and adapted especially to the

### General Information—continued

needs of the School of Expression, with attractive studios and convenient offices, adequate to all phases of the work.

Students coming from New York, or over the N. Y. N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay station, and leave the train there. Those from the West, by the Albany Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Elevated to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School can be easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, 183 different methods of transferring from one extreme of the city to another.

In ten minutes from the School students may reach concerts, courses of lectures, dramatic representations of all kinds, and historic treasures, such as no other city can offer. Such advantages as the Lowell Institute Lectures, comprising more than a dozen courses, and two or three lectures a week at Harvard University, are free to all, as well as the various scientific and art museums.

### INQUIRY

Those who are expecting to come to the School should write and make application as soon as possible. Occasionally students write months and even years before coming and receive suggestions or take home-study courses which are valuable to them, not only when they finally attend the School, but for all time.

Please address all communications to the Registrar, Dean or President, Rooms 301-308, Pierce Building, Copley Square, Boston.

## MESSAGES OF THE ALUMNI TO APPLICANTS.

It is now twenty-five years since Dr. Curry began to labor in behalf of the Spoken Word. During this long period he has devoted himself untiringly and disinterestedly for its advancement. When he began to teach, the traditional and mechanical school was predominant, and had he been inclined to follow the beaten path his great energy and rare ability would have been amply rewarded. Yet while he carefully studied the methods in all parts of the world, he was compelled to recognize their inadequacy and unstable foundation, and, at the expense of popularity and much personal comfort, he rejected all imitative and mechanical methods, and resolved to devote his life to the establishing of the work on a sound, scientific basis—such a basis as would command the respect of educators everywhere. To this end he established the SCHOOL OF EXPRESSION, and he produced a body of literature which is of inestimable value to the cause of education.

The Alumni of the School of Expression recognize the difficulties that confront students who are seeking for the right school in which to study elocution. There are many more difficulties than such students themselves are often aware of. The awful destructive power of bad work and bad methods should force every student to a most careful examination of the merits of any institution in which he would study. Besides the waste of money, there is the waste of time, there is the wrong training, there is the false ideal, there is the false conception of art,—all these are positive evils that must be eradicated before true progress can begin. Those of the Alumni who have gone through this stage of wrong training wish that some word of theirs could help the earnest student to save his time, his energy, his money, and his art. No one who has sought in other schools for the highest and the deepest and the best, and has come to the School of Expression, would hesitate a moment in saying that at the School of Expression he found what he had been seeking in vain for at the other schools.

The School of Expression is supremely in earnest. Its depth of insight into the needs and the aspirations of its students is often startling. Its power to develop and to improve all sides of the individual by its thorough course of training and by its ennobling ideals is counterbalanced by the immense practical value of every step that is taken and of every power that is developed.

It is easy to see that if the principles are deep enough, from them will spring many kinds of work. So there are many classes of people that study with the greatest profit at the School of Expression. There are no better exercises for general health, than the exercises here used to develop voice and physical harmony. Those who have always felt dependent upon others to tell them how to do their platform work, here absorb the principles underlying all such work, and so become independent creators of artistic work.

The School of Expression bases its work upon the essentials of expression and the result is that it has the very best modes to develop (1) health and strength; (2) scientific and artistic control of body and mind; (3) literary and spiritual culture of the highest type.

In these lines the student receives his inner, personal culture, but at the same time he is developing through technical exercises greater power in expression, and he is also growing in his knowledge of the application of this power to the calling in life he has chosen.

There is no place like the School of Expression to help a student to choose that vocation in life which is best suited to him. One unique feature of the work of the School is the aid it renders to students to find their own best selves, and so it can guarantee them the largest success that their lives are capable of achieving.

If you are searching for exercises to restore health, you will find the best at the School of Expression. If you are seeking the truest culture, the spirit of literature, the inner sense of poetry, you will find it here. If you are seeking the highest technical training for artistic work on the platform, in the pulpit, or on the stage, or in the class-room, you must eventually come to the School of Expression.

The Alumni of this institution send forth this circular with the utmost disinterestedness. They seek the welfare of other students. They seek the development of their art on the highest and truest planes. They have no other motive. The difficulties which they have encountered they are in this way trying to remove from the pathway of others. They themselves are individually and collectively at the service of anyone inquiring with earnest and sincere purpose the true road to success in human expression.

**J. STANLEY DURKEE,**  
President of Alumni Association.

The success I have attained in my profession as a reader, I owe directly to the advanced methods of the School of Expression.

The work of the School of Expression is as broad as life.

The system of harmonic gymnastics has improved my general health, strengthening and calming the nervous system, which had long been shattered by ill health.

Work at the School of Expression brings the student to a consciousness of his power,—the individual attention he receives develops this power, and in gratitude the student aims to inspire others as he has been inspired — with truer and nobler ideals of life and its meaning.

One who has appeared much before the public tires of being the ordinary entertainer. He aspires to something which arouses respect and thought in his audience and growth in himself.

At the School of Expression not only is the inspiration for such platform work secured, but there is gained a training which insures further development after leaving the School, and perhaps best of all, strict originality.

After many years of experience as a public reader and teacher, I spent over a year of study at the School of Expression. I can truly say that never have I felt such a sense of satisfaction from a course of study, and gratitude that I was led to this School.

The methods of teaching used in the School of Expression will appeal to the teacher who longs to place his work on a higher plane than usually accorded Elocution.

Your teaching had opened a new world for me. Since that time I have been living in this new world, and the sentence you said to me has revolutionized my whole life. In a flash I saw how my character and happiness has been marred, yet I could not see it until you told me. Since my liberation I have been trying to help others. Think how much happiness and how much goodness you have set growing in the past twenty-five years ! It must be a deep joy to you.



## S. S. CURRY

BY

SHAILER MATHEWS

**T**WENTY-FIVE years ago "elocution" was in its heyday. Those of us who are drifting off into middle life can remember the "strokes of the glottis," the "orotund tones," the "sibilant whisperings" and descriptive gestures with which boys and girls and a good many people old enough to know better, were taught to interpret masterpieces, from "Curfew Shall Not Ring To-night" to Hamlet's soliloquy. There were indeed great pioneers of better things—men like Lewis B. Monroe, Alexander Melville Bell, and Steele MacKaye—but the average teacher of elocution was the apostle of the artificial. His work was not educational and he taught mannerisms rather than sincere self-expression. He might, it is true, help a man who was by nature a great actor or orator, but in general the elocutionist was the apostle of the unreal or the trivial. I can well remember one teacher who amused a class of college boys by seriously telling them how to lengthen their spines, and another man who used to invite doubtful Thomases among the sophomores to strike him in the pit of the stomach to show how well his diaphragm was under control. I have no doubt these men, if only their classes could have been induced to take them seriously, might have been not unhelpful. Unfortunately, however, college classes were unanimous in seeing the absurdity rather than the wisdom of such teachers.

Further than this, schools of elocution were pretty thoroughly commercial. In some of them the student body ran into the hundreds, and unless all signs failed their proprietors grew rich teaching young men and women how to simulate affection and tragedy. It is true they had their philosophy, which doubtless was a good deal truer than some of us imagined. I remember attending a class of one of these schools, which I believe is still prospering, although somewhat reformed, in which a stout young woman, evidently

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From an article by Dr. Shailer Mathews, Dean in the University of Chicago, in "The World To-day" for February, 1908.

intended by nature for a good cook rather than a public reader, complained of the difficulty she found in expressing all the emotions which she had been told were implicit in a certain declamation. The one piece of advice that I heard her teacher give her was "to get in harmony with the universe!" As she seemed reasonably satisfied, it may be that one should not complain of the method.

But there were promises of a better day. In the early seventies S. S. Curry, a young man from Tennessee, had been one of Lewis B. Monroe's favorite pupils, and in 1879 was appointed to a position in Boston University to teach "expression." His work was so successful as to demand larger recognition, and with the consent of the university his department was made a separate school and in 1888 was incorporated as an independent institution. That School of Expression became at once the center of noble ideals, not only for the public speaker but also for literature and education itself. In its behalf Doctor Curry and his brilliant wife, Anna Baright Curry, have sacrificed and in it there are embodied influences which, if perpetuated by the proper endowments, will be a permanent influence for good as long as it remains true to the ideals for which it now stands, and all its friends believe it will always stand.

I remember the reading which Sir Henry Irving gave to found one of the school's scholarships. Unless I mistake it was almost the only reading that the great actor gave in America. After he had finished he spoke a few words of commendation so sincere and heartfelt that every one of us who at that time knew of the sacrifices Doctor Curry was making for his ideals of art, rejoiced that fit recognition had come from a source whose motives could in no way be misinterpreted. Sir Henry said:

"I cannot allow the opportunity to pass without assuring you of the pleasure it has given Miss Terry and myself to be associated with so excellent an institution as the School of Expression. It seems to me the danger in teaching elocution, although I do not claim to be an authority, is that some formal and artificial method should supersede nature. But in this school you seek to avoid that danger by the recognition of the principle that all good speaking comes from the

training of the faculties of the mind. For the same reason, good acting is not declamation, but the expression of character; and the actor's aim is not to imitate this style or that, but to cultivate his own resources of impersonation."

It would have been hard to express the ideals of the new movement more happily.

The school has never been sufficiently endowed, but notwithstanding persistent temptation it has never been commercialized. In fact, it has been, if possible, too uncommercial. Any one of its students can recall the superb contempt and sometimes, it must be admitted, too over-severe criticism with which Doctor Curry has characterized the tendency on the part of certain workers in the same field to make what he regards an art into a mere trade.

Doctor Curry is essentially a man of temperament. It is a mystery how he has managed to survive thirty years of instruction. Probably he never could have survived if he had worked in the ordinary type of elocution schools and in colleges. His students have always been men and women of maturity. Clergymen, literally by the thousand; teachers of expression in colleges, theological seminaries and universities; students of literature who wish to be something more than mumblers of the great classics; lawyers, many of them of the highest standing; and many another such man or woman, have made up his classes both in the regular and particularly in the summer, School of Expression.

Unlike many teachers of the spoken word, Doctor Curry has never been a public reader. Rather he has been a teacher and a critic. Perhaps it is for that reason, as well as others, you can never recognize any one of his four thousand pupils by any mannerism of tone or gesture borrowed from him. It used to be said that a man could always tell a graduate of Andover Theological Seminary because he preached like Professor Churchill. But the only similarity between the thousands of young clergymen who have come under Doctor Curry's instruction in Harvard, Yale, Newton, Boston and the School of Expression is their directness and unaffected sincerity. Some of us who are teachers of subjects far removed from that of public speaking, are only too ready

to confess that through him we gained our first and probably our clearest insight into educational processes.

For Doctor Curry is essentially a philosopher in the field of expression. The volumes which he has published\* are something more than prescriptions for gesture and voice production. They are a contribution to the art of education. His training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness whether of soul or muscle, and the training of the body to express accurately the spiritual experience.

The influence of Doctor Curry's method as set forth both by his students and his publications is to be seen in the teaching of public speaking throughout the country. I doubt whether Doctor Curry himself is aware how great that influence has been. The protesting spirit is still strong within him, and if he has made any serious mistake it has lain in an unwillingness to see that his fellows are increasingly in sympathy with his ideals. There are many charlatans, many men—and more's the pity—many women who think the reader's art consists in repeating poetry to piano accompaniment or in facial contortions. But there are many others, among them some who never were expressly enrolled as Doctor Curry's pupils, who are sincere interpreters of the best in literature.

Yet even greater has been Doctor Curry's influence upon public speaking as distinct from public reading. Under his training oratory has become a direct and forceful presentation of thought colored with personality. The new style of direct speech in our pulpits which has replaced holy tones and sanctimonious accents is due largely to him.

As a critic both of literature and of speech Doctor Curry is one of the most sympathetic and yet one of the most severe of men. He exposes insincerity or professionalism on the

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\*Doctor Curry's published books are: "Province of Expression" (1891); "Lessons in Vocal Expression" (1895); "Imagination and Dramatic Instinct" (1896); "Literary and Vocal Interpretation of the Bible" (1903); "Foundations of Expression" (1907); "Browning and the Dramatic Monologue" (1908); and he is the editor of "Classics for Vocal Expression" (1888). He has ready for the printer, "Principles of Training," "Voice Culture," books on the vocal interpretation of literature, "Pantomimic Expression," and "Rhythm and Melody in Speech."

part even of men who come to him with reputations with a frankness that would be humorous if it were not tragic for his victim and expensive for himself! His summer school is a little democracy of education. Young women from the West who desire to prepare themselves to teach reading in the public schools, professors in theological seminaries and colleges, clergymen, lawyers and professional readers sit side by side to be successively subjected to his kindly but uncompromising ministrations.

But no one of these men or women leaves his classes without one central impression: public speaking is an art as truly as is painting or sculpture. Even if they cannot always agree with every ideal they hear discussed, they will never go about the country making pretty gestures without a pricking of conscience. They will never attempt tricks of the older trade without some sense of self-abasement. They will never interpret cheap stories in place of real literature without a recollection of a teacher who, with something of the fierceness of the prophetic spirit, begged and plead and all but terrorized them into a recognition of the sincerity of art, and of the art of expression in particular.

Our colleges have not yet placed public speaking on the basis that it deserves. But some day teachers of literature and of theology will come to see that the best interpretation is that of the reader. Some day, too, it will be recognized that the same principles of education which have installed manual training in schools are even more applicable to the training of men's souls to rational self-expression. In that day Doctor Curry will be seen to have been something more than a teacher of readers, something more than a prolific and stimulating writer. He will be seen to have been in the truest sense of the word an educational philosopher to whom it was given to rescue a noble art and to champion in a commercial age principles which are no less true of the spoken word than of every form of creative self-expression. There could be no better appropriation of funds than to endow generously the school that will perpetuate his ideals.

## **BROWNING AND THE DRAMATIC MONOLOGUE**

Nature and peculiarities of Browning's form—an introduction into the spirit of Browning's poetry. By means of the principles here explained Browning can be easily understood. In Part Second there are thorough discussions of the principles involved in the dramatic rendering of the monologue. A new study of dramatic platform art. By S. S. CURRY, Ph.D., Litt.D., \$1.25; to teachers, \$1.10 postpaid.

"It seems to me to attack the central difficulty in understanding and reading Robert Browning's poetry. . . . The book should be in the hands of every beginner. Once mastered, it opens a wide door to the greatest poetry of the modern age."—The Rev. John R. Gow, President of the Boston Browning Society.

"Dr. Curry's study of Browning through the dramatic monologues, in which so much of his poetry is cast, is a work of many-sided values. It helps the reader of the poet to a new means of approaching the verse, and aids the interpreter to new sources of inspiration in rendering the poems before an audience. . . . He teaches drama and dramatic interpretation at the same stroke. His book is one that easily leads the reader to a new appreciation of the art of the great poet. . . . It is a genuine and sympathetic contribution to culture."—Boston Advertiser.

"Dr. Curry has rightly divined that the most notable quality in Browning's verse is the dramatic, and he truthfully states that the poems lose their obscurity when the reader bears that quality in mind. Even the most recondite poem becomes illuminated if regarded as a monologue. This theme Dr. Curry treats at length and with a wealth of illustrative examples. Altogether this is an exceedingly helpful study. . . . S. S. Curry's latest volume . . . has a twofold appeal. The book should prove invaluable to the public reciter, but it is not less suggestive for the student of Browning who has no intention of delivering the lines of the poet before an audience."—Boston Herald.

"As I read that book I find Browning of a sudden as easy to absorb as new spring sunshine. Nothing difficult or puzzling about him any more. . . . Teaches me how to read Browning—what mental attitude to bring up to the book in order that writer and reader may be on easy terms. . . . It goes without saying that no preacher, orator or actor can read this book without gain; but even more valuable is it to those who sit with books beneath the evening lamp. For these it opens a door into new gardens of delight."—Frank Putnam in the Houston Chronicle.

"As a contribution to Browning literature, it is a distinct advance—others have shown how to love and understand Browning, but you have probed deeper and shown why one must understand him . . . a close hold on a vital subject."—Miss Pauline Sherwood Townsend, Teacher of Expression, Belmont College, Nashville, Tenn.

"That Browning's poems are more readily understood by considering them as dramatic monologues and by an understanding of the characteristics of the dramatic monologue, is interestingly explained."—The Watchman.

"A book which sheds an entirely new light on Browning and should be read by every student of the great master; indeed, everyone who would be well informed should read this book, which will interest any lover of literature."—Journal of Education.

**FOUNDATIONS OF EXPRESSION** A psychological method of training the mind, voice and body in reading and speaking. Elemental lessons for High Schools and Colleges. 236 Practical Problems; 411 choice passages. The method is new. Every teacher who has tried it has found it of great practical assistance. \$1.25; to teachers, \$1.10 postpaid.

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"Since my study of 'Foundations for Vocal Expression' I have been able to accomplish double results in my teaching. It is truly the foundation upon which to build the study of all lines of Vocal Expression and the result is a firm knowledge of what is necessary for expressive reading. I can't begin to praise the book enough because it has done so much for me."—Daisy Rogers, Teacher of Vocal Expression, Waseon High School, Waseon, Wis.

"... along an inductive line that is new. Prof. Curry's works bid fair to constitute in themselves a complete library on the subject of human expression. . . . His long experience in both the theoretical and practical side amply qualifies him as a master of his theme, and we are not surprised that the best judges speak in highest praise of his achievements."—Zion's Herald, Boston.

"Dr. Curry is perhaps the wisest, most discerning, and skilful teacher of the arts of literary expression, and of all the branches of what used to be called elocution, of all who follow that profession in this country. He has fathomed the philosophy of his art and its fundamental principles as deeply as any other man now alive."—Dr. Davis W. Clark, in the Western Christian Advocate.

"It is of the greatest importance that the series of works you have in mind should be put out as rapidly as possible."—Arthur Train Belknap, Professor of English, Franklin College, Franklin, Ind.

"I am very glad for the circumstances that put your 'Foundations of Expression' into my hands. It seems to be just the book I have long wished you would write."—Arthur Train Belknap, Professor of English, Franklin College, Franklin, Ind.

"The illustrations are excellent—so well adapted to what they are intended to illustrate, and the chapters on Voice are what has been needed—nothing to equal it anywhere."—Mrs. W. F. Lewis, Cincinnati, Ohio.

"Dr. Curry makes it his life work to combat the perversion or neglect of oratory. . . . He emphasizes the importance of speaking to a true national life and to the forwarding of all reforms, also to the development of the individual. He charges modern elocutionary methods with inadequacy, neither the nature nor the functions of voice modulations having been realized. He offers his new book as outlining the results of some earnest endeavors to study anew the problem of developing the voice and body, and improving reading and speaking, and of his attempt to find psychological causes, not only of the expressive modulations of the voice, but of the conditions of mind and body required for its right training and correct use."—Manitoba Free Press, Winnipeg

# BOOKS BY S. S. CURRY, Ph.D., Litt.D.

More than any man of recent years, Dr. Curry has represented sane and scientific methods in the training of the speaking voice. He has never been a teacher of young men and women who wished to declaim funny pieces or who wished to be coached as to tears and gestures; but in Harvard, Yale, Boston University, Newton Theological Institution, and in his own School of Expression in Boston, he has educated preachers, public readers, and, above all, teachers. There are few American teachers of what used to be called "elocution," and now is better known as "expression" or simply "public speaking," who have not been in his classes and who will not testify to the soundness of his methods and to his almost fanatical devotion to ideals in his art. — DEAN SHALLER MATTHEWS, D.D., of the University of Chicago.

The men and women of our calling owe to Dr. S. S. Curry, more than to any other man, honor for having contributed a noble literature to this great Art of Expression. — LELAND T. POWERS.

The attention of all who believe that vocal training in both reading and speaking is a necessary part of education and in the furtherance of better methods, is called to the works of Dr. S. S. Curry, which embody the results of his investigations made during the past twenty-five years. Dr. Curry has studied in person under more than fifty teachers, including the most eminent specialists in all parts of the world; he has investigated every phase in the historical development of elocutionary and vocal training, and searched every nook and corner of science and art for those fundamental and illustrative points which will be most helpful to the advancement of all phases of reading, speaking, and dramatic art. He has examined and taught thousands of ordinary, and of the most special and peculiar cases, and presents the results of his studies, experiments, and experiences in this series of books, some of which are already published and others are ready for the press.

These, with the books in preparation, will constitute a library on the various phases of the whole subject. No pains will be spared in the preparation and publication of these books to make them worthy of the subject. Many able men have urged the completion of these books as a means of promoting the advancement of all departments of speaking, reading, and dramatic art.

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For information, plans of co-operation, particulars regarding the Expression League, address Book Department, School of Expression, office 306 Pierce Building, Copley Square, Boston, Mass.

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It means the opening of a new door to me by the master of the garden. — FRANK PUTNAM

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Adds materially to the author's former contributions to this science and art, to which he is devoting his life most zealously. — *Journal of Education*.

May be read with profit by all who love literature. — DENIS A. MCCARTHY, *Sacred Heart Review*.

A wonderful book it is a constant delight to teach from it. I have never found pupils so responsive before and have never had a class make such real and constant progress. The book is practical at every step. — MISS ANNA W. BROWN, Teacher, Bridgewater Normal School.

It gets at the heart of the subject and is the most practical and clearest book on the important steps in expression that I have ever read. — EDITH W. MOSES.

How splendid it is; it is at once practical in its simplicity and helpfulness and inspiring. Every teacher ought to be grateful for it. — JANE HERGENDESS, Teacher of Expression in Jamaica Normal School, N. Y.

Best, most complete, and up-to-date. — ALFRED JENKINS SHRYVER, LL.B., Baltimore.

Public speakers and especially the young men and women in high schools, academies, and colleges will find here one of the most helpful and suggestive books by one of the greatest living teachers of the subject, that was ever presented to the public. — JOHN MARSHALL BARKER, Ph.D., Professor in Boston University.



I am delighted that you see the necessity of taking the time to write these books which are so much needed by the world, and which, unless you write, no one else can write. — Rev. C. H. Strong, Rector St. John's Church, Savannah.

Accept my thanks for the valued addition to my Curry Library. — Professor ALEXANDER MELVILLE BELL.

It is characterized both by the authority and the wonderful power of analysis of the master and enthusiast. Francis G. Peabody, of Harvard, has written an introduction to the book wherein he says, after speaking of its practical utility, "It is a satisfaction to commend a book which approaches its subject with this rational intention, and which is, I think, both in its method and its spirit practically without precedent." Which last may, nay must, be said of every volume the American Delearte has written on any phase of expression. — J. M. Leveque, in *Harlequin*, New Orleans, on "Vocal Interpretation of the Bible."

Professor Curry's method is not of his own making. He has obtained it from a thorough study of the mind and the voice, acting freely and naturally. The laws which he formulates are nature's own laws, the existence of which he has discovered. — Dr. CHARLES P. GRANNON, Professor of Sacred Scripture in the Catholic University, Washington, on "Vocal Interpretation of the Bible."

Like everything else undertaken by this author, the work is well done, common sense marking its every feature. — *Springfield Republican*, on "Vocal Interpretation of the Bible."

**Province of Expression.** Principles and methods of developing delivery. An Introduction to the study of the natural languages, and their relation to art and development. \$1.50.

Your volume is to me a very wonderful book, — it is so deeply philosophic, and so exhaustive of all aspects of the subject. . . . No one can read your book without at least gaining a high ideal of the study of expression. You have laid a deep and strong foundation for a scientific system. And now we wait for the superstructure. — Professor ALEXANDER MELVILLE BELL.

It is a most valuable book, and ought to be instrumental in doing much good. — Professor J. W. CAWACHTL, D. D.

A book of rare significance and value, not only to teachers of the vocal arts, but also to all students of fundamental pedagogical principle. In its field I know of no work presenting in an equally happy combination philosophic insight, scientific breadth, moral loftiness of tone, and literary felicity of exposition. — WILLIAM F. WARREN, D. D., LL. D., of Boston University.

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Through the use of your text-book on vocal expression, I have had the past term much better results and more manifest interest on the subject than ever before. — A. H. MERRILL, A. M., late Professor of Elocution, Vanderbilt University.

The subject is handled in a new and original manner, and cannot fail to revolutionize the old elocutionary ideas. — *Mail and Empire*, Toronto.

It is capital, good sense, and real instruction. — W. E. HUNTINGTON, LL. D., President of Boston University.

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Dr. Curry well calls the attention of speakers to the processes of thinking in the modulation of the voice. Every one will be benefited by reading his volumes. . . . Too much stress can hardly be laid on the author's ground principle, that where a method aims to regulate the modulation of the voice by rules, then inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the processes of thinking, there results the truer energy of the student's powers and the more natural unity of the complex elements of his expression. — DR. LYMAN ABBOTT, in *The Outlook*.

**Classics for Vocal Expression.** Gems from the best authors for vocal training and interpretation. In use in the foremost high schools and colleges. \$1.25; to teachers, \$1.10, postpaid.

Contains extracts especially adapted for voice culture. The compiler has covered the whole range of English Literature, and has shown rare judgment in his selections. The book is so comprehensive in its scope and so definite in its purpose that it is easily the best book of its kind. — *Teachers' World*.

Address: Book Dept., School of Expression, 306 Pierce Bld'g, Copley Sq., Boston, Mass.

## Vocal and Literary Interpretation of the Bible

By S. S. Curry, Ph.D., Litt.D., President of the School of Expression, Boston. With an Introduction by Professor Francis G. Peabody, D.D., of Harvard University. \$1.50 net.

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# EXPRESSION

OFFICIAL ORGAN OF THE  
SCHOOL OF  
EXPRESSION

A landscape illustration showing a body of water with lily pads in the foreground. In the background, there are hills and a large, prominent rock formation under a sky with horizontal lines.

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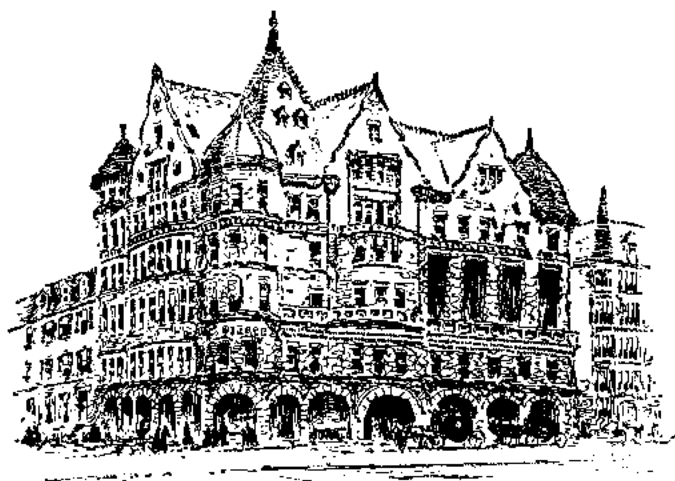
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No. 3402.

COMMONWEALTH OF MASSACHUSETTS.

Be it known That whereas Eustace C. Fitz, Charles Fairchild, J. W. Dickinson, Dana Estes, W. B. Closson, Alexander H. Rice, Joseph T. Duryea, Willis P. Odell, S. S. Curry, Edmund H. Bennett, and J. W. Churchill have associated themselves with the intention of forming a corporation under the name of the SCHOOL OF EXPRESSION, for the purpose of establishing and endowing a School for training the voice, body, and mind in all forms of Expression; furnishing special training for teachers, readers, speakers and others; developing the artistic nature; correcting stammering and impediments of speech; giving diplomas or certificates to those completing courses of work; fostering and elevating all departments of the art of Expression, and have complied with the provisions of the Statutes of this Commonwealth in such case made and provided, as appears from the certificate of the President, Treasurer, Clerk and Trustees with powers of Directors of Said Corporation, duly approved by the Commissioner of Corporations, and recorded in this office;

Now, Therefore, I, HENRY B. PIERCE, Secretary of the Commonwealth of Massachusetts, DO HEREBY CERTIFY that said E. C. Fitz, C. Fairchild, J. W. Dickinson, D. Estes, W. B. Closson, A. H. Rice, J. T. Duryea, W. P. Odell, S. S. Curry, E. H. Bennett, and J. W. Churchill, their associates and successors, are legally organized and established as and are hereby made an existing corporation under the name of the SCHOOL OF EXPRESSION, with the powers, rights and privileges, and subject to the limitations, duties and restrictions which by law appertain thereto.

Witness my official signature hereunto subscribed,  
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HENRY B. PIERCE,  
Secretary of the Commonwealth.

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"The Little Minister" (Barrie).

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Oct. 10 — Recital from "Tales of a Wayside Inn."  
Oct. 14 — Recital, Miscellaneous program, Mr. Edward Abner Thompson.  
Oct. 17 — Lecture, "The Nature and Everyday Aspects of Poetry," President Curry.  
Oct. 21, 24, 28 — Recitals, Miscellaneous programs.  
Oct. 31 — Recital, Short Stories, Miss Helen Louise Dyer.  
Nov. 4, 7, 11, 14 — Recitals, Miscellaneous programs.  
Nov. 18 — Recital, Readings from his own poems, Mr. Nixon Waterman.  
Nov. 21 — Recital, Miscellaneous program.  
Nov. 25 — Anniversary Program from the writings of Samuel Silas Curry, presented by the students of the School.  
Nov. 28 — Recital, Miscellaneous program.  
Dec. 3 — Recital, Dramatic.  
Dec. 5, 9 — Recitals, Miscellaneous programs.  
Dec. 12 — Fairy Story Program, Mrs. Marianna F. McCann.  
Dec. 16, 19 — Recitals, Miscellaneous programs.  
Jan. 6, 9, 13, 16 — Recitals, Miscellaneous programs.  
Jan. 20 — Recital, "The Wooing of the Widow," Mr. Charles Williams.  
Jan. 27 — Recital, Miscellaneous program.  
Jan. 30 — Recital, Anniversary Program, from James Whitcomb Riley.  
Feb. 3 — Recital, Anniversary Program, from Edgar Allen Poe.  
Feb. 6 — Lecture, Mr. Alexander Irvine.  
Feb. 6 — Readings by Pres. Richard T. Wyche, National Story-Teller's League.  
Feb. 10 — Recital, Anniversary Program, "Abraham Lincoln."  
Feb. 13, 20, 27 — Recitals, Miscellaneous programs.  
Feb. 17 — Recital, Program of Piano Music, with analytical remarks, by Mr. John Orth.  
Feb. 24 — Recital, Dramatic.  
Mar. 3, 6, 10, 17 — Recitals, Miscellaneous programs.  
Mar. 13 — Recital by the Junior Class.  
Mar. 20 — Recital, Monologue Program.  
Mar. 10 — Lecture, "The Place of the Drama among the Fine Arts," Dr. Alfred Hennequin.  
Mar. 24 — Recital, Dramatic, by the Junior Class.  
Mar. 31 — Recital, Miscellaneous program.  
Apr. 3, 7, 10 — Recitals, Miscellaneous programs.  
Apr. 14 — Recital, Studies from Modern and Classic Drama.  
Apr. 15 — Recital, "The Book of Job," Prof. John Duxbury.  
Apr. 16 — Lecture, "Nature of Expression," No. 1, President Curry.  
Apr. 17 — Recital, "Sidney Lanier as a Poet, Critic, and Musician."

- Apr. 21 — Recital, Dramatic, "The Man in the Case."  
 Apr. 23 — Lecture, "Nature of Expression," No. 2, President Curry.  
 Apr. 24 — Recital, Folk Lore Stories.  
 Apr. 28 — Recital, Studies from "Macbeth," Shakespeare.  
 Apr. 30 — Lecture, "Nature of Expression," No. 3, President Curry  
 May 1 — Recital, "The Seen and the Unseen" (Mrs. Oliphant),  
 Miss Amelia Frances Lucas.  
 May 4 — Recital, Dramatic.  
 May 5 — Recital, Original Arrangement of "The Rejuvenation of  
 Aunt Mary" (Anne Warner), Miss Nelle Schlosser.  
 May 7 — Annual Banquet of the Alumni Association, Hotel Ven-  
 dome.  
 May 8 — Recital, Stories from the Bible.  
 May 9 — Baccalaureate Exercises, "The Despised Book of the Bible,"  
 a sermon by President Curry.  
 May 10 — Recital, Dramatic, "The Man in the Case," at Jacob Sleeper  
 Hall.  
 May 12 — Recital, Original Arrangement of "Polly of the Circus"  
 (Margaret Mayo), Miss Margie E. Walle, at Jacob Sleeper Hall.  
 May 13 — Recital, Senior Program and Graduating Exercises, Jacob  
 Sleeper Hall.  
 May 13 — Reception of the Trustees and Teachers, to the graduates,  
 students, and friends of the Institution.  
 May 14 — Lecture, "Nature of Expression," No. 4, President Curry.  
 May 14 — Annual Meeting of the Alumni Association.

## HISTORY AND METHODS

**M**ANY attempts have been made to establish on a scientific basis a permanent professional School of Speaking. At its foundation in 1873 Boston University organized as one of its departments a School of Oratory. In 1879 that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the "School of All Sciences."

Special classes steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. With the co-operation of literary men and educators, the School was established in 1884 as an independent corporation.

Sir Henry Irving gave a reading in 1888 for the benefit of the School, the receipts of which constituted the nucleus of an endowment. Later Prof. Alexander Melville Bell added to these funds.

The founders had for their object the adoption of adequate methods for the development of expression, the establishment of high standards in such work, the elimination of commercial elements, and the accumulation of funds for endowment and for suitable buildings.

The School has maintained high ideals and has introduced new methods of improving speech and every kind of training for the perfection of the individual. The investigations fostered by the School have brought about important discoveries, and the methods adopted have advanced vocal and other forms of training until it is recognized as "the fountain-head of right work in its department of education." The courses are arranged to meet individual needs. Methods of imitation, of merely mechanical analysis, are contrary to the ideals of the best modern education, and are therefore discountenanced. The methods it has adopted counteract the effects of repression, develop creative power, stimulate endeavor, and offer a well-balanced scientific training either for professional students or for those who desire an all-round education. The discipline of the School quite equals that of the best colleges because the

means employed do not lead to the barren acquisition of facts but develop every side of the artistic nature.

The School of Expression is founded upon the principle that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving true expression. The fundamental law of the School is, that Impression must precede and determine Expression. The School aims to supply a common lack in modern methods of education; takes its pupils as it finds them, and does for each and for all whatever is necessary to call forth their innate powers.

Students are made familiar with what master minds have expressed or recorded in literature, painting, and sculpture, and brought into contact with the deepest artistic interpretations of life in such a way as to awaken their own best powers. The founders of the School of Expression have arranged practical methods whereby literature is studied as art and by means of art. Literature and art are studied as aspects of expression, and all expression is regarded as primarily centering in the natural languages. Students are required to express themselves in many ways, to converse, to tell stories, to read aloud, to write, to speak, and to act, to recite, to dramatize good authors, to give monologues, to abridge the ablest masterpieces of fiction, and to give dramatic impersonations.

The School is founded to emphasize the spoken word in opposition to its present neglect and the over-emphasis of the written word; and its peculiarities may be better understood from several propositions summarizing its character:

1. The thorough and harmonious development of the entire individual.
2. The bringing of students into such contact with nature, literature, and art as will stimulate spontaneous activity.
3. The awakening of imagination and feeling and the securing of creative power, not by imitation, but by the stimulation of the student's own ideals.
4. The development in the student of confidence in his own best instincts.
5. The bringing of thought, emotion, and will into harmony, the co-ordination of all human activities, the evolution of the most efficient personality which by a perfect knowledge of self brings about forgetfulness of self.
6. The tracing of faults of speaking to their causes and the elimination of these causes by right methods of development and training.
7. The treatment of mannerisms as automatic movements and their correction by scientific exercises.

8. The development of naturalness and efficiency through self-study, sympathetic identification, and assimilation.

9. The ideal of every individual tested in the sphere of expression and directed to practical ends.

10. The needs of students receive sympathetic and individual attention both in class and in personal lessons.

11. Consciousness of form awakened in one's own expression and made a means of interpreting and appreciating literature, art, and life.

12. Literature studied as a "real interpretation of life," for the fuller appreciation of the possibilities of human nature and experience.

13. The student led to become conscious of his possibilities.

14. Such problems, exercises, and modes of expression propounded as will develop each person's individuality and power.

15. Thorough and systematic methods tested by twenty-five years.

16. Advanced methods of education studied and their appropriate principles applied to the training of expression.

17. The principles underlying manual training and later and more important phases of motor training applied to the individual's command of his own voice and body as the primary tools or agents of his being.

18. Expressive action of the body and modulations of the voice employed as a scientific means of motor training.

19. The modulations of the voice and actions of the body developed by accentuating mental actions through expression.

20. The application of scientific methods to the development of the voice for increasing its strength and expressive power, involving the correction of sore throats and other effects of misuse of the voice by teachers, preachers, and speakers.

21. The correction of stammering, stuttering, and impediments of speech by scientific methods which remove the cause.

22. Inculcation of the art of entertaining as a mode of expression.

23. Culture gained from contact with the ideals of all times as embodied in art and literature.

24. The most thorough training in vocal technique to be found in the country. The student is grounded in fundamental principles and given fundamental technique and the greatest opportunity for direct practice.

25. Special opportunities given to persons who wish to study for general culture, — the enjoyment of the literary and artistic advantages of Boston, courses from one to twenty-five hours a week, from one to four years. Over seventy different class hours, besides private lessons, from which courses can be selected.

26. Homes for students selected among reliable families and every effort made to surround students with congenial influences and those which will give them the best means of advancement. The oversight of students in their home and boarding accommodations systematically and carefully arranged.

27. Public recitals, receptions, and social advantages of the School as a special feature of its life.

28. The methods of the School of Expression were well summarized by Dr. Lyman Abbott in his review of two books by Dr. Curry:



"Too much stress can hardly be laid on the author's ground-principle, that where a method aims to regulate the modulations of the voice by rules, inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the process of thinking, there results the true energy of the student's powers and the more natural unity of the complex elements of his expression."

29. The results of the School are thus given by Dr. Shailer Mathews, Dean of the University of Chicago, in an article in "The World To-day" for February, 1908:

"(The) School of Expression became at once the center of noble ideals, not only for the public speaker but also for literature and education itself. . . . (Its) training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness, whether of soul or muscle, and the training of the body to express accurately the spiritual experience. . . . There could be no better appropriation of funds than to endow generously the school that will perpetuate these ideals."

## COURSES OF STUDY

**R**EGULAR courses of each year are divided into groups, the number and character of which can be seen by consulting the Horarium for part of this year on pages 24-5.

Individual instruction and sections are given to meet still more individual needs. Students are also occasionally permitted to elect additional subjects when their health, strength, and acquirements permit it.

The following courses are arranged in their logical order.

A group of courses is made up from the successive numbers according to grade taken from the following departments.

As is the custom in all colleges and universities, certain courses are given in alternate years. A few are given only once in three years.

### I

## GROWTH AND DEVELOPMENT

The work of the School of Expression begins with a careful study of the student's normal and abnormal conditions and especial stress is laid upon the thorough training of mind, body, and voice. From first to last there is a constant oversight of the general growth and development of every student, and everything is done by individual assistance or by prescribed exercises to correct faults and cause harmonious development of mind, body, voice, and the whole personality.

### I. VOCAL EXPRESSION

Vocal Expression centers in the study of thinking and its most direct revelations through modulations of the voice and body. Attention, discrimination, and progression of ideas are developed. A natural method is adopted, first securing intensity of individual impressions, with the view of observing their effect upon voice and body. The simple rendering of the best literature is used as a means of revealing the student to the teacher and to himself. Each student is given a method of self-study and the direct use of his own creative powers.

**First Year Courses:** 1. Foundations of Expression. 2. Elements of Vocal Expression. 3. Logic of Vocal Expression.

Second Year Courses: 4. Imagination. 5. Assimilation and Dramatic Instinct. 6. Rhythm and Melody in Speech.

Third Year Courses: 7. Harmony of Expression. 8. Study of Selections. 9. Participation.

Fourth Year Courses: 10. Psychology of Vocal Expression. 11. Unity and Tone Color.

These courses are mastered in their order. Courses 1, 2, and 3 are studied during the first year; 4, 5, and 6, during the second year, and the other courses during the third and fourth years. Some of the courses are duplicated when the classes are large and are taught by different teachers.

## II. TRAINING OF THE VOICE

The method of developing the voice is not only technical but psychic, and consists in awakening the imagination, stimulating the feeling, and securing right actions of the mind. Simple problems in expression are associated with technical training.

The voice training is divided into two parts, — first, the securing of right tone production, and second, the improving of speech. Methods of developing tone are based upon those of François Lamperti, and adapt his exercises to the voice in speaking. The work in articulation and speech is founded chiefly upon Professor Bell's Visible Speech.

a. Development of Tone. First Year Courses: 1. Qualities of Tone. 2. Elements of Voice.

Second Year Courses: 3. Principles of Vocal Training. 4. Emission of Voice. 5. Agility of Voice.

Third Year Courses: 6. Flexibility of Voice. 7. Resonance.

b. Development of Speech. During the First or Second Year: 1. Phonology. 2. Pronunciation. 3. Visible Speech.

## III. TRAINING OF THE BODY

Two methods are adopted for development of the physical organism: First, the organic, which aims to secure proportion and normal adjustment of all parts of the body, with health and strength.

Second, the harmonic, which prepares the body for expression. The first method stimulates growth and is primarily physical; the second stimulates development and is primarily psychic.

a. Organic Training. Courses: 1. Organic Gymnastics. 2. Educational Gymnastics. 3. Theory and Practice of Gymnastics. 4. Gymnastic Games. 5. Fencing. 6. Rhythmic Exercises or Fancy Steps.

b. Harmonic Training. Courses: 1. Harmonic Gymnastics. 2. Co-operative Training. 3. Grace and Power.

## IV. PANTOMIMIC EXPRESSION

The nature and meaning of the action of various agents of the body are carefully studied, and pantomimic expression developed by practical problems. Elemental and expressive actions are carefully

practised to develop harmony in the motor areas of the brain, to bring thought, feeling, and will into unity, and awaken the dramatic instinct.

Courses: 1. Elementary Pantomime. 2. Manifestative Pantomime. 3. Representative Pantomime. 4. Characterization. 5. Gamuts of Pantomime. 6. Dramatic Action. 7. Pantomime of Musical Drama. 8. Unity in Action.

## II

### CREATIVE EXPRESSION

From the beginning creative work is required in conversations, discussions, problems, recitations, writing, and literary or dramatic interpretations. Various practical modes of expression for awakening spontaneous energy are associated with all courses.

#### V. CONVERSATIONS

Students are required to give short talks on everyday topics, on incidents in their own lives, or on subjects in which they are interested, or about which they are reading. The life of the student is thus made more manifest in everyday words, tones, and actions. The stimulating effect of the training of the School upon discouraged or depressed persons is often marvelous. (See also Speaking.)

Courses: 1. Story-telling. 2. Topics in Literature. 3. Discussions. 4. Art Topics.

#### VI. PROBLEMS IN EXPRESSION

Practical studies or psychic exercises for the accomplishment of every end are required in all subjects. Short passages, sentences, or phrases, original and selected, are rendered by students to stimulate the proper actions of mind, body, and voice in natural unity.

Courses: 1. Problems in Reading. 2. Voice Problems. 3. Harmonic Problems. 4. Pantomime Problems. 5. Dramatic Problems. 6. Problems in Speaking.

#### VII. APPRECIATION OR CRITICISM

Students, according to their classes and advancement, are allotted several hours a week for rendering selections, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the student's personal ideals and intentions, and after indicating to them wherein they have succeeded or fallen short, to encourage by awakening higher ideals and fuller appreciation of dramatic or other forms of art, and a more thorough assimilation of the spirit of good literature.

1. Junior Criticism. The criticism of the first year centers upon endeavor to awaken the powers of the student, and secure control of voice, body, and natural elements of conversation, with genuineness in thinking and simplicity in manner. The student must learn to think upon his feet, and be true to his own intuition.

2. Middle Criticism. Comparison of the student's actual attainments with his ideal. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art, and oratory.

3. Senior Criticism. Criticism of the lyric, epic, and dramatic spirit in monologue, impersonation, and histrionic expression. Necessity of suggestion. The creative instinct, co-ordination of inspiration and regulation. Unity in the different modes of expression.

4. Post-Graduate Criticism. (See Professional Courses.)

### VIII. WRITING OR VERBAL EXPRESSION

Command of words in English is secured in accordance with the fundamental method of the School of Expression, that is, from within outward; thus, placing substance before form, and awakening the faculties before attempting to secure facility in expression.

1. Themes. Short themes upon familiar literary or artistic topics. The student is urged to keep close to his own life, experience, and work. Principles of rhetoric practically applied. Nature and beauty of the English language inductively studied.

2. English. Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

3. English Words. The nature of words. Studies in etymology. Written exercises for the improvement of the student's vocabulary.

4. Style. Written and spoken style contrasted. The spirit of different authors shown. Individual peculiarities. General qualities of style. Laws of expression as applied to words.

## III

### LITERATURE AND ART

In addition to work for personal development (I-IV) and the creative work in conversations and renditions of literature (V-VIII) various phases of literature and art are studied as records of the ideals of the race. Such "criticisms of life" are studied in direct union with the student's artistic use of his natural languages.

### IX. LITERATURE

Literature is studied in the School of Expression in two ways, — first, by vocal interpretation, discussions, conversations, and pres-

entations of the best literature in the criticism classes; second, by the theoretical method pursued in colleges of the present time. These methods should complement each other and are often studied together in the School of Expression.

### a. Artistic or Creative Study of Literature

Courses: 1. Lyrics and the Voice. 2. Forms of Poetry. 3. Vocal Interpretation of Literature. 4. Dramatic Thinking. 5. Meter. 6. Forms of Literature as Phases of Art. 7. Public Reading of the Bible. 8. Literature and Expression. (Three courses graded.)

### b. Historical and Critical Study of Literature

1. The Literary Spirit. Literature as a necessary manifestation of human nature. Primary aspects of literature, illustrated by selections made by the class.

2. Great Periods of Literature. Turning-points in English literature noted. Mastery and rendering of a few poems by great authors.

3. Artistic Prose. History of prose. Oratory. History of Attic prose. Why artistic prose follows poetry. Interpretation by the voice of the spirit of the English prose masters.

### c. Additional Courses Combining Both Methods

1. Primary Literary Forms. The rendering of fables, allegories, lyrics, old ballads, stories.

2. Narrative poetry. "Tales of the Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." The primary spirit of poetry and its interpretation through the voice.

3. Lyric Poetry. Origin and nature. Importance of the vocal rendering of lyrics. History of lyrics, with recitation of the best examples.

4. Periods of Shakespeare's Art. Practical study and rendering of plays indicating Shakespeare's growth and mastery of dramatic form.

5. Forms of Literature. Characteristics and forms of poetry and art with their causes. Selection and rendering of notable examples of all forms.

6. Idylls of the King. Sources and legends. Tennyson's blank verse. Allegoric, dramatic, and narrative elements. Each student is required to study and interpret.

7. Browning. The short poems; the spirit, form, and peculiarities. Analyses, studies, essays, and renderings.

8. Shakespearean Comedy. a. "Merchant of Venice," b. "As You Like It," studied and special scenes interpreted.

9. Shakespearean Tragedy. a. "Macbeth," b. "Hamlet," studied and interpreted. The Elizabethan stage. Dramatic presentations of Shakespeare as illustrated by the history of the stage productions of this play.

10. Meters. Meter as a form of rhythm. Character and meaning of different meters. The expressive use of meter by the great poets. (Meter is sometimes studied as a part of the advanced courses in Voice or Vocal Expression.)

## VI

## SPIRITUAL CULTURE

Certain special courses in Spiritual Attainments are arranged open to all the students irrespective of class and also free to those who will attend regularly. Among these courses are the following: 1. Spiritual Ideals of the Poets. 2. Spiritual Ideals of Other Ages. 3. Spiritual Ideals of Our Time. 4. Expression and Life.

## VII

## PROFESSIONAL ATTAINMENT

Thorough training for the harmonious development of mind, body, and voice is arranged for all students no matter what their profession. Many decide upon their profession too early and without understanding their real ideals and possibilities. The School of Expression aims first to develop the physical, mental, and spiritual possibilities of the individual and then endeavors to secure a wise decision as to the work in life.

After decision is made, and frequently side by side with the personal training (I-VI), students are arranged in certain classes according to their professional aims with special courses and assistance for their specific vocation.

Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women from the higher walks of life, even after attaining success, have taken courses at the School. Graduates of the various colleges, universities, and professional schools who are preparing for the pulpit, bar, platform, or teacher's chair, for public reading, or the stage, will find thorough and systematic technical assistance.

## I. TEACHERS

## a. Teachers of Vocal Expression and Speaking

Systematic programs of exercises in training voice, body, and mind. The fundamental principles of the science of training. Each student is set to observe nature for himself, and at the same time informed of the leading methods adopted in all ages. Vocal expression developed according to principles. The study of the most ad-

vanced principles of education applied to teaching different forms of expression. The study of literature by practical rendering. Practical teaching with criticisms.

The first aim of the founders of the School of Expression was to reform the methods of teaching elocution. The result of their efforts is seen in the fact that graduates of the School are found in the foremost colleges and schools of the country, and that almost every week applications come for teachers from universities and other institutions, often more than can be supplied. There is special call for college-educated men and women. The study of Methods of Teaching Voice and Speaking is under direct charge of the President of the School.

Courses: 1. Principles of Education. 2. Methods of Teaching Vocal Expression. 3. Methods of Teaching Voice. 4. Review of Fundamentals. 5. History of Elocution.

#### b. Teachers of Literature and English

Study of literature by practical rendering rather than by mere analysis. The nature and forms of poetry. Practical studies in all forms of literature. Development of imagination and dramatic instinct. Expression as illustrated by different authors. Relation of literature to vocal expression. Practical study of literary art. Study of rhetoric and English composition.

Teachers acquire not merely a knowledge of the language and data regarding writers, but literary instinct and imaginative insight.

Vocal interpretation of literature. The various courses in the vocal interpretation of literature are especially valuable to such teachers.

#### c. Teachers of Public Schools

Training of the voice to secure ease, health, and effectiveness. Development of the pleasanter qualities of voice. Studies of human nature. Naturalness in reading and expression. Articulation. Function of vocal expression in education. Faults of reading and the use of the voice. Conversation.

Methods of teaching reading adapted to grade work. A special class arranged each year in methods of teaching reading, adapted to all the grades. Programs of exercises for the voice and practical problems adapted to the needs of primary, grammar, and high schools.

#### d. Teachers of Physical Gymnastics

The School furnishes thorough courses in gymnastics by one of two specialists thoroughly trained under Baron Posse. Teachers of Physical Culture receive a thorough all-round course not only in the use of gymnasium appliances but in the fundamental principles of Kinesiology and other technical subjects. They are not only trained in all departments of organic Gymnastics, but also in voice and in Harmonic Gymnastics. Mind and voice are developed as well as the body, and a conception is given, not only of the nature of physical training, but of its relations to expression.



Those wishing to become teachers of Gymnastics receive not only the latest and best technical training, but literary and artistic culture, — subjects which enable them to have broad ideas regarding development. The danger for Physical Culture teachers is aiming merely for physical strength, without developing harmony. In the School of Expression the training of such teachers aims to obviate this. Teachers of Physical Training receive also advanced courses in dancing and in athletic games.

## II. PUBLIC READERS

"The Art of the Platform" including Public Reading, Impersonations, or any form of Vocal Interpretation of Literature, receives most careful attention. It demands even greater self-control, more imagination, and a broader culture than Dramatic Stage Art, because it depends not upon scenery or stage accessories, but upon control and suggestive modulations of voice and body. The sudden transitions from one character to another, the delicate and varied intimations which are necessary, call for creative imagination and great responsive flexibility of the organism. The monologist or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means.

Among the subjects and courses for this class of artists are: Public Reading as an Art. Vocal Interpretation of Literature. Story-telling in all its forms, from simple after-dinner stories to all forms of Dramatic and Epic Narration. The Monologue. Impersonation, or the Platform Interpretation of the Drama.

Studio recitals, affording practical platform experience, with audiences, are given weekly throughout the year. Students are sent out also to conduct entertainments in and around Boston. Special public recitals.

## III. DRAMATIC ARTISTS

The training of the dramatic artist depends upon the awakening of dramatic imagination and sympathy, and the diffusion of a conscious intelligence and control through the body. Voice and body are made sympathetically responsive.

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student artistically and harmoniously unfolded. Modes of pantomimic action, the command of the voice modulations, and the ability to enlarge and extend these at will are so developed as to render the lines intelligently and to reveal the thinking of the character.

Dramatic rehearsals in every form of the art are conducted: burlesque, farce, melodrama, comedy, and tragedy are studied and distinguished from one another. Courses are given in dramatic action and characterization and the principles of stage business.

Courses: 1. Dramatic Thinking. 2. Dramatic Rehearsal. 3. Stage Business. 4. Forms of the Drama. 5. Characterization. 6.

Modern Drama. 7. Old Comedies. 8. Poetic Drama. 9. Life Studies. 10. Histrionic Expression. 11. Dramatic Construction.

#### IV. WRITERS

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality of style of able writers. Dramatic authors have taken the courses on Stage Business, Dramatization, and Characterization as an aid in realizing the peculiar nature of the play. Style in writing is developed by offering a stimulus to thinking. The laws of writing are perceived from a study of the universal principles of art, and are not allowed to degenerate into mere mechanical rules.

Courses: 1. Themes (four different courses). 2. Advanced Composition. 3. Original Dramatization. 4. Story-writing. 5. Speaking and Writing. 6. Advanced Themes. 7. Literary Criticism.

#### V. PUBLIC SPEAKERS

Practical courses are given to speakers to develop the power to think on the feet, and secure not only a vocabulary, but control of voice modulations and pantomimic actions. The student receives practical exercises and studies to awaken a true ideal of oratory. These develop mental power and grasp, logical method, and control of feeling as well as of voice and body.

Speakers are practiced in all kinds of discussions, debates, and public addresses. Practical training is given to the logical instinct. Naturalness and simplicity in melody are secured. The reproductive faculties are trained to act naturally. Oratory is studied as an art. The laws of Expression are applied to style in delivery.

Courses: 1. Conversations, Study of Naturalness. 2. Story-telling. 3. Discussions. 4. Debates. 5. Orations.

##### a. Preachers

The development of the preacher is a most peculiar and difficult problem of education. Mere knowledge will not do the work. Mind, voice, and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and spiritual powers realized.

Preachers receive training of the voice and body in order to secure economy of force and self-control.

At the same time steps are taken to unfold the mental, emotional, and spiritual powers of the preacher. Courses are given for the development of imagination and dramatic instinct, and faults peculiar to clergymen are corrected by eradicating their causes. Special studies are given in the interpretation of the Bible and the reading of hymns.

Special classes and work are arranged for preachers in both the summer and winter terms. All preachers are invited to correspond with the School and to recognize themselves as agents not only of the efforts to establish a School of Preaching, but to advance the School in its other departments.

The trustees hope, in the near future, to secure sufficient aid to establish a regular School of Preaching, founded on an entirely different basis from anything now taught in any Divinity School. The President of the School has trained three thousand preachers. The reception accorded his "Vocal Interpretations of the Bible," and his experience in teaching in seven different theological schools emphasize the demand for such an institution.

The following are among the courses especially arranged:

1. The Voice. 2. Melody in Preaching. 3. Vocal Interpretations of the Bible. 4. Speaking. (See Special Circular.)

#### b. Lawyers

Lawyers have found the courses in the School of Expression of great advantage, and several courses are arranged for members of the legal profession, Saturdays, afternoons and evenings. These consist in the use of the voice in speaking, practice in many kinds of speaking, and a thorough command of the elements of delivery.

Courses: 1. Extemporaneous Speaking. 2. Discussions. 3. Methods of Orators. 4. Art of Speaking. 5. Argumentation and Debate. 6. Oratoric Style.

#### c. Lecturers

Those preparing to become lyceum lecturers and entertainers receive thorough courses in all phases of Vocal Training, Vocal Expression, Literature, Public Speaking, and Dramatic Expression. Courses are also elected from the classes in Public Speaking, Conversations, and Discussions which are best adapted to their needs.

## VIII

### SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject, when needed, is given by the teachers to suit, as far as possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

#### I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:

1. All summer work counts toward regular diploma courses. (See Summer Circular.)

2. Special September Preparatory Term opens the first Tuesday in September. (See Summer Circular.)

3. Three hours on Saturday for students and teachers occupied during the week.

4. Special evening courses. (See Evening Circular.)

## II. LABORATORY OF VOICE AND TRAINING

Cases requiring specific work in voice receive careful examination and diagnosis by experts, and special courses of training are arranged for each individual case.

Stammering, Impediments of Speech, Defective Conditions, Pathological Conditions, Sore Throat caused by Misuse of Voice, Loss of Voice.

## III. TEACHERS OF THE DEAF

Courses in harmonic and vocal training on the relation of articulation to voice and thinking, with selected programs of exercises for the voice of deaf mutes.

## IV. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evening.

## V. CHILDREN'S CLASSES

Saturday afternoon. Courses in vocal training, reading, and recitation, simple harmonic gymnastics, with exercises for promoting health, harmony, and grace.

## VI. PHYSICAL TRAINING

The various courses in Physical Training are open to special students, and full normal courses for teachers of Physical Culture are given. A general course for health and grace, fancy steps or rhythmic movements in dancing, and many other courses are given. (See Organic Gymnastic Circular.)

## VII. EVENING CLASSES

Comprehensive courses in Vocal Training, Harmonic Gymnastics, Vocal Expression, Reading, Speaking, and Dramatic Art. (See Special Circular.)

## VIII. HOME STUDIES

For some years a series of thorough and systematic Home Studies have been given. While most of these are on literary subjects some are exercises for health and strength. The following courses are given: Pedagogical Principles, The Nature and Province of Expression, Foundations of Expression, Lessons in Vocal Expression, Imagi-

nation and Dramatic Instinct, the Reading and Interpretation of the Bible as a text-book, History of Pedagogy, Life and Principles of Froebel, History of Dramatic Art, History of Oratory, and many other courses, some of which are for advanced students, and others to enable students who enter the School to make their courses doubly valuable. Certain courses are also given for those unable to attend the regular departments of this institution. Applicants are advised to register in these Home Study courses even when under a preparatory teacher. (See Home Study Circular.)

#### IX. SUMMER COURSES

The summer terms and courses of the School are unique, thoroughly organized, practical, and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given in these.

The courses are arranged so as to take up different phases of the work each term, and thus, by concentrating the attention in sequence for a short term upon one certain phase of the subject at a time, we are enabled, between the first of July and the first of October, to prepare for "Advanced Standing" in October. Students entering on "Advanced Standing" can graduate General Culture Diploma in one School year. Three separate summer terms also prepare for admission on "Advanced Standing." Only full regular work of a summer term counts toward a Diploma course in the School. (See Special Circular.)

#### X. ELECTIVE COURSES

Single courses and groups of subjects are given in Vocal Training, Physical Training, Development of Grace of the Body, Vocal Expression, Literature, English, General Work for Health and Physical Training, Spiritual Aspirations of Expression, and similar subjects. In every case elective courses are prescribed according to needs, occupations, and circumstances.

#### XI. ADJUNCTIVE COURSES

Preparatory English and Rhetoric, Argumentation, Parliamentary Law, Play-writing and Dramatic Criticism, Methods of Staging Plays: French, German, and English, Make-up, Music, and Singing.

Many singers and teachers of singing take the voice courses of the School of Expression. They receive extra and special training according to the principles of the School.

### PUBLIC ARTISTIC WORK OF THE STUDENTS

Literary interpretations, impersonations, dramatic rehearsals, presentation of plays, with and without scenery, form important features in the methods of the School.

Students are aided in making creative studies in connec-

tion with many of the courses, and entirely independent of any specific course. Many of these studies are made during vacation, from suggestions received from the teachers. This work is original and must be the student's own.

Professional students during their third or fourth year are allowed, when their work is adequate, to give special public recitals under their own name, and the Irving Studio is furnished them free. Such recitals, however, must be given first in the informal recitals and rehearsals, and must be approved by the teachers in charge. The recitals must be original, must be an abridgment of some literary work not previously given, or must have some artistic and original character.

The entertainments Saturday noons, and every Wednesday evening, form important courses, which are attended by many citizens of Boston.

Students who do satisfactory work are permitted to read for churches, societies, and lodges. Such readings will be furnished at reasonable rates by the recital director to any one making application. A great many readers are sent out each week. This affords excellent practice and many students receive considerable financial remuneration.

Seventy-seven public exercises, consisting of dramatic studies, vocal interpretations of literature, original dramatizations of novels, dramatic scenes, and every kind of literary and dramatic recital, many of which were given by individual students, were presented during the school year 1907-8.

## GENERAL INFORMATION

### REQUIREMENTS FOR ADMISSION

Applicants for admission are required to present testimonials as to character from a minister or other person of recognized standing.

Applicants for the regular Diploma Courses must be graduates of a high school or possess an equivalent amount of education and training.

Students deficient in language or other studies will be required to make up this deficiency before receiving a diploma.

Students with less than a high-school preparation will be examined, and, if necessary, required to make up entrance conditions before graduation from the School of Expression.

Applicants for Professional Courses must in addition show ability in the particular form of Expression they choose for specialization.

### REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to the Special Middle Year Courses must master not only the general requirements for admission, and present certificates from former teachers stating the subjects, studies, and the number of hours taken in class and in private, but must be examined in the leading studies of the first year. When the artistic interpretation and knowledge of the student is sufficient and the examinations satisfactory, he will be received into the advanced classes with such conditions as the examiner shall deem necessary. All students, before graduating, are required to pass in the fundamental work of the first year, as well as in advanced courses.

College graduates, or those having equivalent attainments, may take the three years' courses in two calendar years. Such students are also required to pass all the examinations in the first, second, and third year groups of courses.

Unless students are well prepared and are physically strong, they are urged not to shorten their courses. So much time is required for collateral reading and for preparing literary interpretations that the best results cannot be attained

by going rapidly through the course, however hard the student may work or however faithful the teachers may be.

### DIPLOMAS

The work of the School is arranged in groups of courses, and diplomas and other honors are awarded according to the number and nature of the courses mastered or the artistic ideals attained.

1. **Personal or General Culture Diploma.** Requires the mastery of first and second years' work. This work is not professional, but personal. It is given for the mastery of the courses arranged for the development of the Spoken Word.

2. **Speaker's Diploma.** Requires thirty to forty courses, elective, with special requirements in discussion, extemporaneous speaking, debate, and the special courses in oratory. The professional training given differs somewhat with different professions.

3. **Preacher's Diploma.** A course for graduates of theological schools requires the mastery of twenty courses, which can be accomplished in one year.

4. **Teacher's Diploma.** For the first, second, and third year groups of courses, with the exercises in methods of teaching, three school years, or the equivalent, are required. The diploma calls for the mastery of the fundamental training. The courses fit a student to become a Teacher of Voice, Vocal Expression, and Speaking. Mature students in good health are permitted to take the three years' course in two years under certain conditions, but the full number of courses must be completed.

5. **Public Reader's Diploma.** Three regular groups of courses, at least forty-five, are required. The amount of work is the same as for the Teacher's Diploma, the difference being in the amount of creative work required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism.

6. **Dramatic Diploma.** Three groups of courses, at least forty-five, are required, the amount of work being the same as for the Public Reader's Diploma, the difference consisting in the emphasis on Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatizations, Stage Business, and Histrionic Expression. Writers of plays may substitute extra work in Dramatization for some of the work in Impersonation.

7. **Literature Diploma.** At least thirty courses, with special emphasis upon English, Literature, Art, and creative work in writing.

8. **Artistic Diploma.** At least sixty courses, or fifteen after the mastery of the Public Reader's or Dramatic Diploma, with high artistic attainment in Impersonations, Public Reading, or some field of Dramatic Art.

9. **Philosophic Diploma.** At least sixty courses, or fifteen after the attainment of the Teacher's Diploma, with special emphasis upon the philosophy of Expression, the relation of all the arts, or the attainment of success in teaching some form of Expression.



### DECORATIONS

All who have attended the School at least three full years, and have achieved high attainment in their courses, will be decorated as follows: for high personal development and control, the white cross; for broad knowledge of Expression and ability to teach it, the blue cross; for artistic public reading, the red cross; for dramatic and histrionic art, the purple cross; for high attainment as a speaker, the golden cross.

Persons who have attained success in some department of Expression after attending the school four years, from advanced home studies, or from reaching high artistic honor, will receive: in artistic and creative work, the purple cross; in teaching, the blue star. Any who have made noble sacrifices or rendered great service to their fellow-men, the white star.

By special vote of the trustees, honorary diplomas or medals are occasionally conferred upon artists who have reached high artistic attainments. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others have received them.

### BOARD AND HOME

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Students can board either in the same house with teachers, in private families, or in students' homes for from \$135 to \$250 a year, and upwards.

The placing of students in homes is supervised by the Dean, and a student is not allowed to choose a home without consulting the Registrar.

One of the teachers acts as matron to the ladies in attendance, and all the teachers keep in personal touch with students. Chaperons will be provided when parents request such supervision.

Students are requested to inform the Registrar of their requirements for accommodations, and price to be paid for board, and accommodations will be selected subject to the student's approval on arrival.

Students will be met at trains when parents request it.

### LIBRARY ADVANTAGES

For collateral and extended reading and research, students of the School are granted special privileges at the Boston Public Library, just across the street. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes),



Fancy Steps . . . . .	\$25.00
Home Study Course, for the year . . . . .	10.00
For Diploma . . . . .	5.00
For Chaperon, according to circumstances.	
Extra examinations, each . . . . .	5.00
Preparatory Term (September) . . . . .	30.00
Personal Lessons, per hour . . . . .	1.00 to 6.00
Laboratory fee for examination and consultation . . . . .	5.00
Registration fee . . . . .	2.00
Adjunctive Courses, according to work given.	

Students who have paid \$450 are charged no further tuition for the regular work of any of the three years. Clergymen, theological students, and public school teachers at special rates. For terms of Gymnastic courses or School of Preaching, summer or evening courses, see special circulars. Students irregular in attendance will be required, before graduating, to make up all irregularity, subject to extra charge. For Summer School rates, see special circular.

Applications for loan scholarship must be made on registration, and no petitions for loan scholarship will be received after registration.

No rebates.

### LOANS AND ASSISTANCE

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their courses or take positions before finishing their studies.

The following loan scholarships are available:

#### ELIZABETH BANNING AYER SCHOLARSHIP

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

#### J. W. CHURCHILL ANNUAL SCHOLARSHIP

Founded from the receipts of readings given to the School of Expression.

#### DANA ESTES ANNUAL SCHOLARSHIP

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

#### THE STUDENTS' SCHOLARSHIP FUND, 1902

The sum of one hundred dollars to be loaned to some worthy student, who has spent at least one year in the School.

Will others kindly aid these deserving, earnest pupils?

The corporation is composed of leading citizens and prominent educators in different parts of the country. Their names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

The adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of the teachers, and delivery of speakers, but will be an aid to general education.

The call for assistance is not local. The graduates of the School who come from every state and country are filling positions in all parts of the world. What better use of means than to aid young people to realize their ideals. All who will aid will receive co-operation from the School.

#### LOCATION

More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city in the country. In no place can so many advantages be found in so small a space, so valuable, so accessible, and at such a small price.

The School of Expression is located in Pierce Building, a brown-stone structure, opposite the Public Library on one side, the Art Museum on the other, with Trinity Church in front. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for an institution founded to emphasize the Spoken Word in education, and lift it to the dignity it had among the Greeks. The third floor of the building has been arranged and adapted especially to the needs of the School of Expression, with attractive studios and convenient offices, adequate to all phases of the work.

Students coming from New York, or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay station, and leave the train there. Those from the West, by the Albany Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School is easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place, and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, 183 different methods of transferring from one extreme of the city to another.

In ten minutes from the School students may reach concerts, lectures, dramatic representations of all kinds, and historic treasures, such as no other city can offer. The Lowell Institute Lectures, comprising more than a dozen courses, and two or three lectures a week at Harvard University, are free to all, as well as are the various scientific and art museums.

Those expecting to come to the School should write and make application as soon as possible. Occasionally students write months and even years before coming, and receive suggestions or take home-study courses valuable to them, not only when they finally attend the School, but for all time.

Please address all communications to the Registrar, Dean, or President, Rooms 301-308, Pierce Building, Copley Square, Boston.

## STUDENTS, 1908-1909

### Post Graduate Year

- |  |                                       |
|--|---------------------------------------|
| Rosalie Diehl Fasig, Mechanicsburg, Pa.    | Caroline MacKay Medders, Ottawa, Kan. |
| Frances Katherine Gooch, Russellville, Ky. | Bertha Mons Swenson, Roxbury.         |
|  | Margueritte E. Walle, St. Paul, Minn. |

### Senior Year

- |                                      |  |
|--------------------------------------|--|
| Lena Estelle Alling, Hartford, Conn. | Rachel Cabe Sims, Durham, N. C.                            |
| Olga Elizabeth Mortonson, Hyde Park. | Alice Dean Spalding, Lowell.                               |
| Beulah Helen Nay, Cambridge.         | Emma Helena Wentz, Cincinnati, Ohio.                       |
| Ida Angeline Robbins, Swampscott.    | James Fraughtman Watson (B.A. Furman Univ.), Dillon, S. C. |

### Senior Year Specials

- |  |   |
|--|---|
| Florence Evelyn Cobb (A.B. Woman's Coll.), Gardiner, Me. | Katherine Reynolds McCormick, Middleburgh, Va.        |
| Ethel May Carns (Ph.B. Butchel Coll.), Akron, Ohio.      | Matilda Pinckhard Norris, Dover, Ky.                  |
| Mary Edna David, Dillon, S. C.                           | Allan O'Neill, Boston.                                |
| Caroline Duncan, Stamford, Tex.                          | Nelle Louise Schlosser, Sioux Falls, S. D.            |
| Mabyl Irene French, Winnipeg, Man.                       | Sadie Mae Stinchfield, Lewiston, Me.                  |
| Eula Pybuss Garbutt, Statenville, Ga.                    | Anna L. Taylor (M.D. Alexander Mem.), Elkins, W. Va.  |
| William Hubert Greaves (A.B. Carlton Coll.), Melrose.    | Edward Abner Thompson (A.B. Bowdoin Coll.), Brighton. |
| Katherine Greany, St. John, N. B.                        |   |

### Middle Year

- |   |  |
|---|--|
| Charlotte Whiting Burton, Hartford, Conn. | Arvilla Howard Piggott, N. Chelmsford.     |
| Celia Tarver Brinson, Waycross, Ga.       | Nellie Topley Thomas, Toronto, Can.        |
| Jessica Mae Carbee, Boston                | Mattie Sinclair Truworthy, Portland, Me.   |
| Carrie Alice Davis, Jamaica Plain.        | Grace Hill Vaughan, Boston.                |
| Helen Louise Dyer, So. Weymouth.          | Greta Ball Walsh, Attleboro.               |
| Ouida Clyde Foster, Ardmore, Okla.        | Grace Muir Warner, E. Orange, N. J.        |
| Emma Louise Huse, Somerville.             | Clarinda Belle Williams, Winchester, Tenn. |
| Mary Elizabeth Koontz, Wheeling, W. Va.   | James Garfield Wilder, Central City, Neb.  |
| Rose Miller, Boston.                      |  |

## Middle Year Specials

- |  |   |
|--|---|
| Anna Mary Baker (A.B. Claremont Coll.), Hickory, N. C. | Ada Galhenger James, Pulaski, Va.       |
| Eula Lee Bradford, Cumberland City, Tenn.              | Robertta Marshall, Lewes, Del.          |
| Ruth Chism, Altus, Okla.                               | Sue Mossman, Cincinnati, Ohio.          |
| Flossie Sides Christian, Fort Branch, Ind.             | Lalla Rookh McIntosh, Collins, Miss.    |
| Walter Howard Crawford, Nashville, Tenn.               | Clara Imogene Masters, Knoxville, Tenn. |
| Mary Ethel Cunningham, Malvern, Ia.                    | Gerda von Betzen Perry, Boston.         |
| Louise Rogers Davis (A.B. Warthen Coll.), McRae, Ga.   | Wanda Phyllis Powers, Bristol, Tenn.    |
| Lillian Drouet (B.A. Wellesley), Somerville.           | Blanche Robeson, Portland, Ore.         |
| Maye Goldgar, Macon, Ga.                               | Irene Virgie Ulmer, Savannah, Ga.       |
| Bessie Parker Hunt (Ph.B. Iowa Univ.), Peoria, Ill.    | Mollie Walters, Woodsdale, N. C.        |
|  | Anna A. Weaver, Ocheyedan, Ia.          |
|  | Mary Pauline Willett, Corydon, Ky.      |

## Junior Year

- |  |   |
|--|---|
| Florence Maria Cook, So. Weymouth.                               | Jessie Wheaton Luther, Tufts College.     |
| William Wilbur James Cooke, Watervliet, N. Y.                    | Anna Elizabeth Nelson, Vandalia, Mont.    |
| Anna Florence Deery, Swampscott.                                 | Alice Maude Nichols, Halifax, N. S.       |
| Violet EFrench, W. Stoughton.                                    | Francis J. Rochford, Newton Lower Falls.  |
| Miriam Davenport Gow, Medford.                                   | Helen Louise Vance, Ansonia, Conn.        |
| Alice Ada Hills, Belfast, Me.                                    | Cathleen Sarsfield Ward, Jamestown, N. Y. |
| Mary Homer, East Boston.   | Laura Annette Wentworth, So. Weymouth.    |
| Charles Sheldon Holcomb (B.Sc. Mass. Coll.), Tarriffville, Conn. |   |
| Opal Lois Higgins, Denver, Colo.                                 |   |
| Jessie Alberta Luther, So. Boston.                               |   |

## Junior Specials

- |   |                                       |
|---|---------------------------------------|
| Margaret Allison Acheson, Mt. Dora, Fla.                    | Verta May Penney, Haverhill.          |
| Helen Brown, Belfast, Me.                                   | Florence Linwood Preble, Charlestown. |
| Inez Lucile Jones (B.S. Southern Coll.), Jacksonville, Fla. | Allie Rymer, Asheville, N. C.         |
| Arthur Lazarus, New Orleans, La.                            | Maude Shoaf, Decatur, Ind.            |
| Evelyn Lucile Lehman, Decatur, Ill.                         | Irene Lavinia Such, Providence, R. I. |

## SPECIAL AND SUMMER STUDENTS

- Edith May Alden, Willimansett.  
 Solomon Agoos, Dorchester.  
 Harriet Scripture Ashcroft, Louisville, Ky.  
 Thomas Bayard Beatty (A.B. Lebanon Valley Coll.), Pittsburgh, Pa.  
 John W. Berger, Wenatchee, Wash.  
 Ellen Pearl Booth, Pulaski, Tenn.  
 Helen K. Brainerd, Dorchester.  
 Margaret Bright (A.B. Smith Coll.), Minneapolis, Minn.  
 Mrs. F. F. Brown, Waltham.  
 Mary Lucy Bryan, Athens, Ga.  
 Bessie Bryans, Indian Springs, Ga.  
 Esther Whitley Burch, Stanford, Ky.  
 Doris Burdick, Malden.  
 Eunice Burns, Savannah, Ga.  
 Dora Burnham, Revere.  
 Zenobia Deborah Burt, Atlanta, Ga.  
 Samuel K. Casson, Boston.  
 Francis Powell Cheek, Danville, Ky.  
 Raymond W. Churchill, Winsted, Conn.  
 Isadella C. Couch, So. Hadley.  
 Francis Countway, Somerville.  
 Mildred Courtney, Asheville, N. C.  
 Maude L. Cowham, Jackson, Mich.  
 Louella Cox, Dade City, Fla.  
 Emily Julia Crandall, Chattanooga, Tenn.  
 Hester Cunningham, Boston.  
 Gladys Banning Curry, Cambridge.  
 Roland G. Day, Cambridge.  
 Ruby Dalgity, Seattle, Wash.  
 Gertrude Dayton, Dorchester.  
 Dorothy Delano, Boston.  
 Marie Delano, Boston.  
 Vianna Detwiler, Ridgely, Md.  
 Alice M. Dicky, Jamaica Plain.  
 Katherine Doherty, So. Boston.  
 Ada Blance Dorr, Woburn.  
 Charles M. Donaldson (Ph.B. Hamline Univ.), Wellington.  
 Thelma L. Douglass, Utica, N. Y.  
 Katherine Anna Doyle, Roxbury.  
 Ella Drury, Boston.  
 Myrta Antoinette Dunn, Medford.  
 William Eadie, Ellensburg, Wash.  
 M. Farrer, Roslyn, Wash.  
 Charles Calvert Ellis (Ph.D. Univ. of Pa.), Huntingdon, Pa.  
 Everett Stevens Emery, Boston.  
 Fred M. Estes, Everett.  
 Guy Judson Fansher (A.B. Simpson Coll.), Long Beach, Cal.  
 Alice Marie Field, Cambridge.  
 W. H. H. Forsythe, Seattle, Wash.  
 Frederick L. Foss, Boston.  
 Gertrude Francis, Asheville, N. C.  
 Mrs. P. J. Frein, Seattle, Wash.  
 Elbertus E. Fuller, Brockton.  
 Thomas Gambill (A.B. Baker Univ.), McCune, Kan.  
 Ruth Ginsburg, Roxbury.  
 John Benedict Godvin (A.B. Boston Coll.), Jamaica Plain.  
 Margaret Emma Gove, Roxbury.  
 Nellie Elizabeth Graham, Hopedale.  
 Joslyn Gray, Boston.  
 Joseph Greenleaf, Seattle, Wash.  
 Ione Grindrod, Roslyn, Wash.  
 Katherine Josephine Gorham, So. Boston.  
 Rose E. Grout, Seattle, Wash.  
 Katherine F. Grover, Boston.  
 Cephas Gullett (Ph.D. Clarke Coll.), Toronto, Can.  
 Lucy Barney Hall (M.D.), Hyde Park.  
 Eugene A. Hancock, Coupville, Wash.  
 Ruby Lois Hardy, Senoia, Ga.  
 Alva Roy Halslup (Ph.B.), Indianapolis, Ind.  
 Harry Lancel Hartford, Boston.



- Olive E. Heathcote, Edmonton, Can.  
 Nellie Marion Henderson, Ottawa, Can.  
 Lewis John Hewit, Brighton.  
 Mabel Vera Hicks, Edmonton, Can.  
 J. J. Hines, Lynn.  
 Christine Bailey Holmes, Kingston.  
 Edith Rich Hollway, Hyde Park.  
 Alice M. Hopkins, Somerville.  
 Florence G. Humans, Cambridge.  
 Francis Hurtubis, Jr., Boston.  
 Robert Ingram Brown Illman (Ph.D. Columbia Univ.), White River Junction, Vt.  
 Gertrude Valentine Isaacson, Dorchester.  
 Claudine Jacques, La Grange, Ark.  
 Ethel Jaynes, Newton.  
 Anne Adams Jenkins, Somerville.  
 Bessie Lou Johnson (A.B. La Grange Fem. Coll.), Oglethorpe, Ga.  
 Lelia M. Jones, Anniston, Ala.  
 Eleanor Joslin, Wellesley.  
 Irma Lewis Child Keene, Dorchester.  
 Roy Newton Keiser (A.B. Dickenson), Carlisle, Pa.  
 Florence Kelley, Canton.  
 Edythe Tyler Kelleough, East Boston.  
 Edward Kimball, Boston.  
 Cordelia Kinney, Seattle, Wash.  
 Pearl Avis Larrabee, Revere.  
 Elly Lawatschek, Seattle, Wash.  
 Florence Forster Leach, Boston.  
 Joseph Lebowich, Boston.  
 William Lee, Walla Walla, Wash.  
 Helen Nell Lemmon, Zionsville, Ind.  
 Katherine Lincoln, Allston.  
 Lucretia Elizabeth Little, Brookline.  
 May Loring, Boston.  
 William M. Lunsford, Asheville, N. C.  
 Mary Nelle Lyne (A.B. Owensboro Coll.), Russell, Ky.  
 Margaret Lucy Mahoney, Jamestown, N. Y.  
 Nan Gardner Mason, Boston.  
 Mrs. Ida Mason, Brookline.  
 Mrs. Mayhew, Boston.  
 Mrs. A. E. Maynard, Boston.  
 Mrs. F. G. Miller, Seattle, Wash.  
 Jessie Bell Millsaps, Houston, Tex.  
 Helen Mitchell, Asheville, N. C.  
 Jean A. McCallum, San Francisco, Cal.  
 Kendal Stone McLean, Dorchester.  
 Myrtenia Elizabeth Morse, Hopedale.  
 Hazel Irene Mulholland, Toronto, Can.  
 Frederick Benson Munroe, Roslindale.  
 Mrs. Daisy Nettleton, Peru, Neb.  
 Georgia M. Newbury, Seattle, Wash.  
 Letty Northcraft, Olalla, Wash.  
 Rhoda Nunnally (A.B. Southern Coll. Female), Douglass, Ga.  
 Virginia Owens, Sylva, Ga.  
 Amelia Theresa Olivia Olin, Charlestown.  
 Herman G. Patt (A.B. Colgate Univ.), Randolph.  
 Elisabeth Jemison Parker, Tuscaloosa, Ala.  
 Lizzie S. Patterson, Columbus, Ga.  
 Charles Irving Peabody (A.B. Amherst Coll.), Brookline.  
 Caroline Pierce, Medford.  
 Francis Foster Perry, Newton.  
 Rubye Lucille Phillips, Atlanta, Ga.  
 Ada A. Phillips, Roxbury.  
 Naomi Platt, Centralia, Wash.  
 Albert H. Plumb, Roxbury.  
 William Francis Preston (A.B. De Pauw), Milton, Ind.  
 Mary Elizabeth Price, Wilmington, N. C.  
 Harriet Augusta Prunk, Indianapolis, Ind.  
 Ellwood Purdy, Boston.  
 Esther Rankin, Tarkio, Mo.  
 Walter Robertson, So. Boston.  
 Joseph Earl Robertson, Somerville.  
 Helen H. Rogers, Beverly.  
 Annabel Rogers, Reidsville, Ga.  
 Grace Everlena Roper, Barre, Vt.  
 Mary Rourke, Boston.

- Esther Rosamond (A.B. Ouachita Coll.), El Dorado, Ark.  
 William M. Rose, Hyde Park.  
 Estella Maude Rosenthal, Boston.  
 Christine Ross, Brookline.  
 Edna Rothgeb, Addison, Ohio.  
 Wanda M. Russian, Newtonville.  
 Marguerite Russell, Asheville, N. C.  
 Marie Rebecca Sawyer, Hickory, N. C.  
 Lelia Schumacher, Sumter, S. C.  
 Sarah Wilner Seaver, Boston.  
 Deborah Elizabeth Shackleton, Cleveland, Ohio.  
 Frank Le B. Shaw, Boston.  
 Edna Shroeder, Seattle, Wash.  
 Mrs. Mabel Simpson, Tacoma, Wash.  
 Shirley Skillern, Pulaski, Tenn.  
 Mildred Dorothy Slattery, Boston.  
 Gertrude M. Small, Dorchester.  
 Addie Chase Smith, Springfield.  
 Mrs. Lelan Spencer, Seattle, Wash.  
 Mildred Story, Essex.  
 Arthur Dexter Stroud (A.B. Minn. State Univ.), Mabel, Minn.  
 Raymond Eugene Sullivan, Roxbury.  
 Helen Agnes Sullivan, Boston.  
 Mildred Thomas, So. Weymouth.  
 Martelle Anna Thomas, Jacksonville, Fla.  
 Christine Isabel Tinling, Norfolk, Va.  
 Mary Louise Turk, Tamqua, Pa.  
 Margaret Katherine Wahl, Indianapolis, Ind.  
 Mrs. Barton Wallace, Columbia, S. C.  
 Lulu Walser, Atlanta, Ga.  
 Florence Bertha Warren, Marlborough.  
 C. Sumner Webber, Woburn.  
 Mrs. Edwin Westby, Boston.  
 Ruth Franklin Willis, Cambridge.  
 Winant Van Winkle (B.S. Rutgers Coll.), Brighton.  
 Emery Johnson Woodall, Clyde, N. C.  
 Thomas Poindexter Woodson (LL.B., Mo. State Univ.), Louisiana, Mo.  
 Jonas Hamilton Woodsum, Dorchester.

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# SCHOOL OF EXPRESSION

(S. S. Curry, Ph.D., Litt.D., Founder)

301 Pierce Building, Copley Square, Boston, Mass.

JOHN K. LACOCK, *President*

FLORENCE LUTZ, *Dean*

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## DEPARTMENT OF PHYSICAL TRAINING

ELIZA JOSEPHINE HARWOOD, *Director*

1923-1924

The work of Physical Training in the School of Expression is applied and practical, having for its aim the development of vitality and health, the correction of abnormal conditions and the providing of an adequate means of effective expression through the natural agencies of the body. The course is based on the Swedish or Ling System as demonstrated in this country by the late Baron Nils Posse. It is modified, in order to secure coördination with the principles of harmonic training of "body, mind, and voice," by Dr. S. S. Curry, late President of the School of Expression.

The character and value of Baron Posse's methods, now emphasized in the Physical Training Department of the School of Expression, are classification, progression, form and rhythm; the relation and effects of exercise together with a nomenclature that he originated, which is the most perfect of any now in use in its simplicity and effectiveness.

Mrs. Eliza Josephine Harwood, who is in charge of this Department, was for five years with the late Baron Posse, and not only graduated from the Posse Gymnasium but also was one of the two pupils who pursued a special third-year course under his personal instruction. She holds the Teacher's Diploma of the School of Expression. She is a graduate of the Gilbert Normal School of Dancing, the first established normal school of dancing in this country. She is also a graduate of the Chalif School of Dancing in New York, and has studied with many other great teachers of both national and international reputation.

Mrs. Harwood has held the following positions: Instructor in Maine Wesleyan Seminary and Woman's College, Kent's Hill, Maine, 1881-82; 1892-93; Mt. St. Joseph's Academy, Brighton, 1887-96; Asheville Summer School of Expression, Asheville, N. C., 1900-1902; 1922; Summer School of the South, University of Tennessee, Knoxville, Tennessee, 1903-15; Cox College, Atlanta, Georgia, 1916; School of Expression, 1895-

## NORMAL GYMNASTIC COURSE—2 Years—30 weeks each.

### Subjects by Hours Each Week.

#### 1st Year.

Anatomy . . . . .	2 hours
Physiology . . . . .	2 hours
General Kinesiology (I) . . . . .	2 hours
Special Kinesiology (I) . . . . .	4 hours
Methods of Teaching . . . . .	2 hours
Elements of Corrective Exercises . . . . .	2 hours
A Comparative Study of Other Systems . . . . .	1 hour
Vocal Training and Speech . . . . .	6 hours
Practical Work . . . . .	8 hours

(Includes free standing exercises, apparatus work, games and dancing.)

#### 2nd Year.

Kinetic Anatomy . . . . .	2 hours
Hygiene . . . . .	2 hours
Physical Measurements . . . . .	2 hours
General Kinesiology (II) . . . . .	2 hours
Special Kinesiology (II) . . . . .	2 hours
Fencing, Games, etc. . . . .	3 hours
Pedagogies . . . . .	1 hour
Medical Gymnastics (Corrective Exercises) . . . . .	2 hours
Massage . . . . .	1 hour
Vocal Training, Spoken English . . . . .	6 hours
Supervising, Organizing and Conducting . . . . .	8 hours

Entrance demands a high school diploma, and is honored by a Gymnastic Diploma, of the School of Expression.

## THE SPECIAL TEACHERS' GYMNASTIC CERTIFICATE COURSE of the SCHOOL OF EXPRESSION, BOSTON

This course requires 250 hours of both practical and theoretical work selected from the regular Normal Course for gymnastic teachers.

This course, added to either the "General Culture" or "Teachers' Diploma" courses of the School, is designed for teachers of Gymnastics whose training shall result in overcoming physical needs, correcting abnormal conditions and establishing freedom in personality, power and expression, and is honored by the Special Teachers' Gymnastic Certificate.

The graduates of the School of Expression, holding the Special Teachers' Gymnastic Certificate, are able to demonstrate discipline in splendid floor work, and are in demand with large salaries.

*For further information, address the Registrar,*

**SCHOOL OF EXPRESSION, 301 Pierce Building  
12 Huntington Avenue, Boston, Mass.**







A decorative border of stylized flowers and leaves frames the entire cover. The top border is a thick, leafy garland. The sides and bottom borders consist of smaller, repeating floral motifs.

# EXPRESSION

OFFICIAL ORGAN OF THE  
SCHOOL OF  
EXPRESSION

A central illustration depicts a landscape with a body of water in the foreground, several lotus flowers, and a distant shoreline with hills and a small building under a cloudy sky.

ANNUAL CATALOGUE

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**School of Expression**

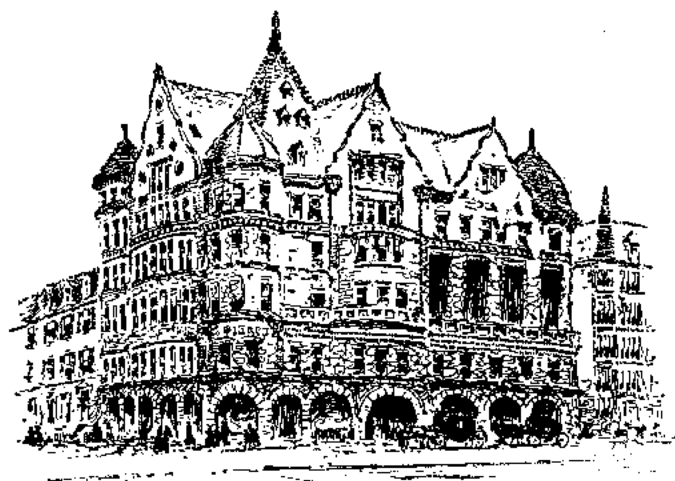
PIERCE BUILDING  
COPLEY SQUARE  
BOSTON



# Annual Catalogue

of the

# School of Expression



Pierce Building, South Corner of Copley Square  
Home of School of Expression  
Offices on the Third Floor (Elevator)

Boston  
Offices, Rooms 301-308 Pierce Building  
Copley Square

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## CHARTER OF THE SCHOOL OF EXPRESSION

No. 3402.

### COMMONWEALTH OF MASSACHUSETTS.

Be it known That whereas Eustace C. Fitz, Charles Fairchild, J. W. Dickinson, Dana Estes, W. B. Closson, Alexander H. Rice, Joseph T. Duryea, Willis P. Odell, S. S. Curry, Edmund H. Bennett, and J. W. Churchill have associated themselves with the intention of forming a corporation under the name of the SCHOOL OF EXPRESSION, for the purpose of establishing and endowing a School for training the voice, body and mind in all forms of Expression; furnishing special training for teachers, readers, speakers and others; developing the artistic nature; correcting stammering and impediments of speech; giving diplomas or certificates to those completing courses of work; fostering and elevating all departments of the art of Expression, and have complied with the provisions of the Statutes of this Commonwealth in such case made and provided, as appears from the certificate of the President, Treasurer, Clerk and Trustees with powers of Directors of Said Corporation, duly approved by the Commissioner of Corporations, and recorded in this office;

Now, Therefore, I, HENRY B. PIERCE, Secretary of the Commonwealth of Massachusetts, DO HEREBY CERTIFY that said E. C. Fitz, C. Fairchild, J. W. Dickinson, D. Estes, W. B. Closson, A. H. Rice, J. T. Duryea, W. P. Odell, S. S. Curry, E. H. Bennett, and J. W. Churchill, their associates and successors, are legally organized and established as and are hereby made an existing corporation under the name of the SCHOOL OF EXPRESSION, with the powers, rights and privileges, and subject to the limitations, duties and restrictions which by law appertain thereto.

Witness my official signature hereunto subscribed, and the seal of the Commonwealth of Massachusetts hereunto affixed this third day of October in the year of our Lord one thousand eight hundred and eighty-eight.

HENRY B. PIERCE,  
Secretary of the Commonwealth.

## TRUSTEES AND CORPORATION

ALEXANDER GRAHAM BELL, LL.D., Sc.D., Washington, D. C.  
S. S. CURRY, Ph.D., Litt.D., President, Boston  
JAMES M. HEAD, Chairman of Executive Committee, Boston  
HON. NATHANIEL J. RUST, Treasurer, Boston  
W. H. WALKER, LL.B., Clerk, 92 State Street, Boston

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Rev. George W. Shinn, D.D., Summit, N. J.  
Hon. Arthur P. Rugg, LL.B., Justice Supreme Judicial Court of Massachusetts,  
Worcester  
Rev. Dillon Bronson, Ph.D., 2 Park Street, Brookline  
Albert S. Bard, LL.B., 25 Broad Street, New York  
Rev. W. G. Jones, New York Building, Seattle, Washington  
Rev. Shailer Mathews, D.D., Univ. of Chicago, Chicago, Ill.  
Edward M. Lewis, M.A., Professor of Public Speaking, Williams College,  
Williamstown  
Kent E. Keller, 512 Liggett Building, St. Louis, Mo.  
Rev. George Landor Perin, D.D., Pastor Beacon Universalist Church, Brook-  
line  
Rev. Willis P. Odell, Ph.D., D.D., Pastor, Germantown, Pa.  
Hon. John L. Bates, 1045 Tremont Building, Boston  
Rev. Charles H. Strong, A.M., Rector St. John's Church, Savannah, Ga.  
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Rev. Charles A. Eaton, D.D., Pastor Madison Avenue Baptist Church, New  
York  
Charles E. Allen, LL.B., 6 Beacon Street, Boston  
Nathaniel C. Fowler, Jr., Pemberton Building, Boston  
John J. Enneking, 12 Webster Square, Hyde Park  
Rev. Samuel L. Loomis, D.D., Westfield, N. J.  
A. E. Winship, A.M., Editor "Journal of Education," Boston  
William B. Closson, Magnolia  
Rev. J. Stanley Durkee, Ph.D., Brockton  
George F. Paine, 11 Bay State Road, Boston  
Mrs. Kate Gannett Wells, 7 Otis Place, Boston  
Mrs. Fay Witte Ball, 172 Rutledge Avenue, Charleston, S. C.  
Helen Collamore, 317 Commonwealth Avenue, Boston  
Joseph M. Leveque, Editor "Harlequin," New Orleans, La.  
Rev. John M. Barker, D.D., Professor of Sociology, Boston University

Rev. Professor Charles P. Grannan, D.D., Professor Catholic University,  
 Washington, D. C.  
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 Rev. Joel M. Leonard, Dorchester  
 Rev. Thomas A. Smoot, A.B., Wilmington, N. C.  
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 J. B. Hugg, A.B., LL.B., 482 Main Street, Winnipeg, Manitoba  
 Rev. Charles A. Reese, D.D., Milton, N. H.  
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 Rev. William F. Bade, Ph.D., Pacific Theo. Sem., Berkeley, Cal.  
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 Rev. Robert J. Wilson, M.A., Vancouver, B. C.  
 Rev. Virgil E. Rorer, D.D., Philadelphia, Pa.  
 Rev. Alvert B. Shields, B.D., St. Luke's Home, San Francisco, Cal.  
 Malcolm Green, 45 Kilby Street, Boston  
 Erasmus Wilson, Pittsburgh, Pa.  
 Pres. George E. Horr, D.D., Newton Centre

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Rev. George A. Gordon, D.D.	William Winter
Thomas Allen	Rev. W. H. P. Faunce, D.D.
George L. Osgood	S. W. Langmaid, M.D.
	James J. Putnam, M.D.

## TEACHERS

### Samuel Silas Curry, President

A.B., Grant Univ., 1872; B.D., Boston Univ., 1875; A.M., 1878; Ph.D., 1880; Litt.D., Colby Univ., 1905; Snow Professor of Oratory, Boston Univ., 1879-88; Acting Davis Professor of Elocution, Newton Theological Institution, 1884-; Instr. in Eloc. Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harvard Div. School, 1896-1902; Librarian of Boston Art Club, 1891-1909; grad. of Prof. Monroe and of Dr. Guilmette; pupil of the elder Lamperti and of Steele Mackaye (assistant and successor of Delsarte), and of many others in Europe and America.

### Anna Baright Curry, Dean

Grad. Cook's Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79; Prin. of Sch. of Eloc. and Expression, 1879-83; Pupil of Prof. Monroe, Dr. Guilmette, and others; Originator of "Impersonations"; "Some Famous American Schools"; Public Reader; Shakespearean Reader; Interpreter of the Higher Forms of Poetry and Literature, such as the Lyric, especially the Psalms, the Epic, and Poetic Drama, and Dramatic Narrative.

### Oscar Fay Adams

Author of "Handbook of English Authors," "Handbook of American Authors," "Story of Jane Austen's Life," "Post Laureate Idyls," "The Presumption of Sex," "A Dictionary of American Authors," "The Archbishop's Unguarded Moment"; "Sicut Patribus" and Other Verse; "A Motley Jest"; "Famous American Schools"; Editor of "Through the Year with the Poets," in 12 vols., "Chapters from Jane Austen," "Selections from William Morris," with notes; American Editor of the Henry Irving Edition of Shakespeare; Lecturer on Literature, History, and Architecture, in London and in many cities of this country.

### Alfred Hennequin

A.B., Univ. of France; A.M., Univ. of Mich.; Ph.D., Univ. of Leipsic; courses of study at Oxford, Upsala, and Tübingen Univs.; Author of "The Art of Play-writing," and of other works on Language, Art, and Literature; Courses of Lectures on the Technique of the Drama and on Dramatic Construction.

### Caroline Angeline Hardwicke

Teacher's Diploma, School of Expression, 1899; Philosophic Diploma, School of Expression, 1907.

### Binney Gunnison

A.B., Harvard Univ., 1886; School of Expression: Teacher's Diploma, 1898, Philosophic Diploma, 1907; Instructor in Elocution, Andover Theol. Seminary, 1902-7.

## Teachers — continued

### **Florence Emilie Lutz**

Teacher's Diploma, School of Expression, 1907; Philosophic Diploma, 1908.

### **Eliza Josephine Harwood**

Grad. Posse Gymnasium, 1895; Special Post-Grad. Course, 1896; one of the only two pupils of the late Baron Nils Posse that pursued a special third year course, under his personal direction; has studied with twenty-five teachers in different phases of Vocal Training and Gymnastics; The Gilbert Normal School of Dancing, 1905.

### **Edith Winifred Moses**

Teacher's Diploma, School of Expression, 1905; Philosophic Diploma, 1908.

### **Edward Abner Thompson**

A.B., Bowdoin College, 1909; Public Speaker's Diploma, School of Expression, 1904.

### **Fräulein Hermine Stüven**

Instructor in German, Wellesley College.

### **Ida D. Mason, Matron**

### **Bertha Mons Swenson**

Teacher's Diploma, School of Expression, 1908.

### **William Seymour**

Sir Henry Irving Instructor in Dramatic Rehearsal, 1889-1906; Formerly Stage Director of Boston Museum Stock Company and Dramatic Director for Charles Frohman.

### **Herbert Q. Emery**

Dramatic Artist and Manager, sixteen years.

### **Frank B. Sanborn**

Author, Philosopher, and Philanthropist; Author of "Reminiscences of Emerson"; Courses on "Literary Memories of Concord."

### **Charles Malloy**

Lecturer on Emerson and Browning, and various spiritual phases of poetry, for many years at Greenacre and before literary clubs.

## MEDICAL ADVISERS

Dr. Eliza T. Ransom, Hotel Puritan, Boston

Dr. Charles L. Pearson, 427 Marlboro Street, Boston

Dr. Eugene E. Everett, 138 Huntington Avenue, Boston

Dr. Herbert D. Boyd, 6 Cumberland Street, Boston



## SOME OF THE LECTURERS AND READERS

SINCE THE FOUNDATION OF THE SCHOOL

Sir Henry Irving,

Miscellaneous readings.

Alexander Melville Bell,

"Visible Speech."

Right Rev. Phillips Brooks, D.D., Bishop of Massachusetts,

"Nature of Expression."

Rev. Edward Everett Hale, D.D.,

"Extemporaneous Speaking."

Mrs. Louise Chandler Moulton,

Readings from her own poems.

Rev. George W. Shinn, D.D., formerly Rector of Grace Church,  
Newton, Mass., and former President of the Trustees  
of the School,

"Stephen Phillips, his Poems and Plays"; "Paul Laurence Dunbar,  
the Negro Poet and Novelist"; "The Miracle Plays."

Mrs. Kate Gannett Wells, Member of the Massachusetts State  
Board of Education since 1897,

"The Poetry of Sidney Lanier"; "Personality, not Mannerisms."

Prof. John Wesley Churchill, D.D.,

Miscellaneous readings.

J. T. Trowbridge,

Recitals from his own works.

Henry N. Hudson, LL.D.,

"Culture and Acquirement"; "Shakespeare."

Rev. Samuel M. Crothers, D.D.,

"The Appreciation of Literature."

Rev. James Henry Wiggin,

"The Plays of James A. Herne"; "The Choir Invisible" (James Lane  
Allen); Sothorn's "Hamlet."

Lecturers and Readers — continued

Heloise Edwina Hersey, A.B., Vassar,

"Nineteenth Century Poets," a course of twenty lectures; "The Modern Drama," a course of five lectures; "The Modern Novel and its Relation to the Modern Woman."

Mrs. Alice Kent Robertson,

From "Paola and Francesca" (Stephen Phillips).

John Orth,

Program of Piano Music, with analytical remarks.

Rev. Thomas Van Ness,

Lecture-Talk.

Nathan Haskell Dole, A.B., President of the Bibliophile Society,

Six lectures on "Minor Poets of our Time."

Rev. Woodman Bradbury, A.B., President of the Browning Society,

"The Ring and the Book" (Browning).

Edward D. W. Hamilton,

"Composition in Painting."

Mrs. Mary Steele Mackaye,

"Reminiscences of Delsarte."

Rev. Francis B. Hornbrooke,

Browning's "Pompilia."

Fräulein Hermine Stüven,

"Goethe," a course of three lectures.

Rev. Alfred A. Wright, D.D.,

"Attending"; "The Fine Art of Seeing Things."

Mrs. Anna Baright Curry,

"The Story of the Passion"; Homer's "Iliad"; "The Psalms"; "Parsifal" (Wagner); Shelby's "Prometheus Unbound"; "Idylls of the King" (Tennyson); a course of six lecture-readings.

Helen A. Clarke, Editor of "Poet Lore,"

"Browning."

Hezekiah Butterworth,

"Reminiscences of Longfellow."

Ernst Perabo, Pianist,

"Musical Expression," recital.

Lecturers and Readers — continued

Charles S. Abbe,

“Actors of the Past,” with Illustrative Drawings.

Mrs. Marion Craig Wentworth,

“The Sunken Bell” (Hauptmann).

Mrs. Erving Winslow,

“Peg Woffington.”

Henry Wood,

“The Art of Thinking.”

John J. Enneking, Artist, Pupil of Bonnat, etc.,

Conferences and talks on art.

Ellen Terry,

Miscellaneous readings.

Hamilton Coleman, former member of Richard Mansfield's  
Company (now Manager of Princess Theatre, Chicago).

Denis A. McCarthy,

Readings from his poems: “Voices from Erin,” etc.

Sam Walter Foss,

Readings from his own poems.

Nixon Waterman,

Readings from his own poems.

Mrs. Marianna F. McCann,

Fairy story program.

Dr. Alfred Hennequin,

“The Place of the Drama among the Fine Arts.”

Prof. John Duxbury,

“The Book of Job.”

Charles Williams, A.B.,

“Enoch Arden” (Tennyson); “The Crisis” (Churchill).

Wellington A. Putnam,

“Herod” (Stephen Phillips).

Edward Abner Thompson, A.B.,

Concert recital.

Lecturers and Readers — continued

Carolyn S. Foye,

“ A Midsummer Night's Dream ” (Shakespeare).

Edith M. Smaill,

Lecture recital, “ Habitate ” (Dr. W. H. Drummond).

Jessie M. Jepson, A.B.,

“ Captain January ” (Laura E. Richards); Impersonation

Mrs. Josephine Etter Holmes,

“ The Little Minister ” (Barrie).

## RECITALS AND LECTURES

- Sept. 22 — Recital, Mr. Wilbur Arthur.  
 Oct. 6 — Recital, Miss Ada Galenger James.  
 Oct. 13 — Recital, Mr. Sam Walter Foss, Readings from his own Writings.  
 Oct. 15 — Lecture, "Molière," Dr. Alfred Hennequin.  
 Oct. 20 — Recital, "King Spruce" (Holman F. Day), Mr. Edward Abner Thompson.  
 Oct. 23 — Lecture, "Browning," Mrs. Ada Pearson Spaulding.  
 Oct. 27, 29, 30 — Recitals, Miscellaneous programs.  
 Nov. 3, 10 — Recitals, Miscellaneous programs.  
 Nov. 6 — Recital from Southern Authors.  
 Nov. 13 — Recital, Stories for Children.  
 Nov. 17 — Recital, Dramatic.  
 Nov. 20 — Recital, Indian Stories and Talks.  
 Nov. 24 — Anniversary recital from the writings of Samuel Silas Curry, presented by students of the School.  
 Dec. 1 — Recital, Miscellaneous program.  
 Dec. 4, 11, 15 — Recitals, Christmas Stories.  
 Dec. 8 — Recital, Dramatic.  
 Dec. 18 — Longfellow Recital.  
 Dec. 20 — Recital, Dramatic, at Jacob Sleeper Hall.  
 Jan. 5, 8, 15, 22, 29 — Recitals, Miscellaneous programs.  
 Jan. 21 — Lecture, "The Dramatic in Victor Hugo's Novels," Dr. Alfred Hennequin.  
 Jan. 26 — Recital, Dramatic.  
 Feb. 2, 5, 9, 16, 19, 26 — Recitals, Miscellaneous programs.  
 Feb. 12 — Lincoln Recital.  
 Mar. 2 — Recital, Studies from Modern Drama.  
 Mar. 5, 12, 19, 26, 30 — Recitals, Miscellaneous programs.  
 Mar. 9 — Recital, from New England Authors, Miss Jessie Alberta Luther.  
 Mar. 16 — Recital, Miscellaneous program, Miss Miriam Davenport Gow.  
 Mar. 23 — Dickens Recital.  
 Apr. 2, 9, 13, 16, 23, 30 — Recitals, Miscellaneous programs.  
 Apr. 6 — Colonial Recital.  
 Apr. 20 — Recital Illustrating Indian Life and Folk Lore, Miss Bula Benton Edmondson.  
 Apr. 22 — Recital, Miscellaneous program, Miss Evye Lee Palmer and Miss Jennie Mai McQuiddy.  
 Apr. 27 — Recital, Miscellaneous program, Miss Grace Roper and Miss Maud Lucile Brough.

## Recitals and Lectures — continued

- Apr. 28 — Recital, "Pinafore" (W. S. Gilbert and Sir Arthur Sullivan), Miss Anna Florence Deery.
- Apr. 29 — Recital, Miscellaneous program, Miss Nellie Chase and Miss Blanche Brin.
- Apr. 30 — Recital, Miscellaneous program, Miss Claire Keeley and Miss Julia Rogers Beach.
- May 2 — Recital, First Year Class.
- May 3 — Recital, Third Year Class.
- May 4 — Recital from Selma Lagerlof, Miss Carrie Alice Davis.
- May 5 — Lecture-Recital, "Henry van Dyke," Miss Anne Rothwell Stewart.
- May 6 — Annual Banquet of the Alumni Association, Hotel Vendome.
- May 7 — Recital, Robert Browning — Dramatic Sketches and Studies, given by students of the School, before the Browning Society, at the Second Church, Boston
- May 7 — Recital, "The Great Divide" (William Vaughn Moody), Miss Inez Lucile Jones.
- May 9 — Recital, Dramatic, at Jacob Sleeper Hall.
- May 10 — Recital, Dramatic, at Jacob Sleeper Hall.
- May 11 — Recital, Illustrating Child Life, Miss Hazel Brockway.
- May 12 — Recital, Senior Program, and Graduating Exercises, at Jacob Sleeper Hall.
- May 12 — Reception of the Trustees and Teachers, to the graduates, students and friends of the Institution.
- May 13 — Annual Meeting of the Alumni Association.

## STUDENTS, 1909-1910

### POSTGRADUATE YEAR

Theresa de la Tour Herrick, Baltimore, Md.  
Olga Elizabeth Mortonson, Hyde Park.  
Emma Helena Wente, Cincinnati, O.

### SENIOR YEAR

Carrie Alice Davis, Jamaica Plain.  
Helen Louise Dyer, So. Weymouth.  
Emma Louise Huse, Somerville.  
Evelyn Lucile Lehman, Decatur, Ill.  
Arvilla Howard Piggott, N. Chelmsford.  
Rachel Cabe Sims, Durham, N. C.  
Anne Rothwell Stewart, Baltimore, Md.  
James Fraughtman Watson (B.A., Furman Univ.), Dillon, S. C.

### SENIOR YEAR SPECIALS

Wilbur Arthur, New Orleans, La.  
Helen Horace Austin, St. Paul, Minn.  
Helen Brown, Belfast, Me.  
Florence Evelyn Cobb (A.B., Woman's Coll., Kent's Hill), Gardiner, Me.  
Walter Howard Crawford, Nashville, Tenn.  
Mary Edna David, Dillon, S. C.  
Eliza Erwin, Danville, Ky.  
Eula Pybuss Garbutt (M.P., Meridian Woman's Coll.), Ardmore, Okla.  
Wilhelmina Esther Heidel (A.B., Pacific Univ.), Hillsboro, Oreg.  
Inez Lucile Jones (B.S., Southern Coll.), Jacksonville, Fla.  
Irma Manola Johnson, Dorchester.  
Ada Galengher James (B. A., Pulaski Inst.), Pulaski, Va.

Mary Elizabeth Koontz, Wheeling, W. Va.

Robert Arnell Marshall, Lewes, Del.  
Gerda Von Betzen Perry, East Boston.  
Allie May Rymer, Asheville, N. C.  
Irene Lavinia Such, Providence, R. I.  
Maude Esther Shoaf, Decatur, Ind.  
Anna Laura Taylor (M. D., Alexander McDonald Mem.), Elkins, W. Va.  
Nellie Topley Thomas, Ottawa, Ont.  
Greta Ball Walsh, Providence, R. I.  
Clarinda Belle Williams (A.B., Winchester Normal Col.), Winchester, Tenn.

### MIDDLE YEAR

Florence Cook, So. Weymouth.  
Anna Florence Deery, Swampscott.  
Violet Ffrench, W. Roxbury.  
Miriam Davenport Gow, Medford.  
Jessie Alberta Luther, S. Boston.  
Laura Annette Wentworth, S. Weymouth.

### MIDDLE YEAR SPECIALS

Margaret Acheson, Mt. Dora, Fla.  
Blanche Brin, Dallas, Tex.  
Anna Mary Baker (A.B., Claremont Coll.), Hickory, N. C.  
Maud Lucile Brough, Roswell, N. Mex.  
Addie Hazel Brockway, Arapaho, Okl.  
Julia Rogers Beach, Milford, Conn.  
Nellie Chase, Rapid City, So. Dak.  
Sara Fakes (A.B., Cumberland Univ.), Lebanon, Tenn.  
Boyd H. Fuller, Twin Falls, Idaho.  
Elva Marcella Forncrook (A.B., Oberlin), Harrisburg, Pa.

## Students, 1909-1910 — continued

Lewis Dwight Fallis (A.B., Univ. of Washington), Seattle, Wash.

Hasseltine Judson Grimmer (A.B., Young Ladies' Coll., Tenn.), Lascassas, Tenn.

Victor Hugo Hoppe (A.B., Denison Univ.), Akron, O.

Bessie Parker Hunt (Ph.B., State Univ., Iowa), Peoria, Ill.

Susie V. Henderson, Franklin, Tenn.

Charles Sheldon Holcomb (B.Sc., Mass. Agr. Coll.), Tariffville, Conn.

Mabel Venus Hicks, Edmonton, Alberta.

Mary Claire Keeley, Hudson, Wis.

Lulu McCausland, Washington, Pa.

Imogene Masters, Knoxville, Tenn.

Maude Virginia Moss, Burke's Garden, Va.

Jennie Mai McQuiddy, Nashville, Tenn.

Eyve Lee Palmer, Nashville, Tenn.  
Verta Penney, Boston.

Wanda Phyllis Powers (B.L., Virginia Inst.), Bristol, Va.-Tenn.

Florence Preble, Charlestown.

Lillian May Putnam (A.B., Greenville Fem. Coll.), Barksdale, S. C.

Olive Anna Repass (B.S., Martha Washington Coll.), Rural Retreat, Va.

Grace Everietta Roper, Barre.

Josephine Belle Starr, Lucasville, O.

Susie Carrington Smith, Yancey Mills, Va.

Lucy Louise Smith, Memphis, Tenn.

Mary Anna Tobin, Providence, R. I.

Christine Isabel Tinling, Norfolk, Va.

Annie Vyne Tillery, Rocky Mount, N. C.

Florence Katherine Weissenburger, Pittsburg, Pa.

### JUNIOR YEAR

Alice Philip Baker, Providence, R. I.

Nonie Fay Carrington (A.B., Salem Coll., N. C.), Durham, N. C.

Ruby Theresa Carter, Torrington, Conn.

Malissia Dunn, Abbeville, Ala.

Florence Lillian Eaton, Oxford, Me.

Bula Benton Edmondson, Maysville, Ark.

Clara Evans, Clinton, Ky.

George Herman Frenger, Spring Valley, O.

Margaret M. Greenwood, W. Somerville.

Mary Cecilia Gleason, Albany, N. Y.

Jane Evelyn Hale, Barnardston.

Cherry Head, Brookline.

Edyth T. Kellough, E. Boston.

Jessie Wheaton Luther, Newton.

Ethel Parker, Bement, Ill.

Frances Pattee Richards, Houlton, Me.

Elisabeth Fuller Shearer (B.L., Morris Harvey Coll.), Barboursville, W. Va.

Bessie Irene Sprinkle, Leicester, N. C.

Helen Turner, Jasper, Tenn.

James Johnston Williams, Waycross, Ga.

### SUMMER AND SPECIAL STUDENTS

William Joseph Adam, Winthrop.

Angeile Bacon Andrews, Asheville, N. C.

Elizabeth Mary Anthony, Boston.

Helen Baldwin (M.A., Adelphi Coll.), Philadelphia, Pa.

Rev. George Elmer Barber, Viola, Wis.

Ernest Leon Benson (B.D., Chicago Theol. Sem.), Belvidere, Ill.

Jessie Grace Bentley, Swampscott.

Lottie May Blair, Monroe, N. C.



# Students, 1909-1910 — continued

- Sue Ellen Blake (A.B., Due West Female Coll.), Greenwood, S. C.  
 Albina Elizabeth Blanchette, Williamantic, Conn.  
 Nancy Elizabeth Blasingame (B.S., Tenn. Normal Coll.), Marshallville, Ga.  
 Geraldine Alma Bluhm, Chicago, Ill.  
 Halcia Eulalia Bower, Chattahoochee, Fla.  
 Luella Boyd, Covington, Ky.  
 Henrietta C. Brazzeau, Pawtucket, R. I.  
 John Joseph Brennan, Toledo, O.  
 Rev. Joseph Webb Brigham, Dorchester Center.  
 Lula Jessie Britton, Springfield, Vt.  
 Rhoda Brockman, E. St. Louis, Ill.  
 Alice Jackson Brooks, Due West, S. C.  
 Rev. William Albert Brown (Ph.M., Western Theol. Sem.), Hyde Park.  
 William Edward Brown (A.B., Trinity Coll.), Richlands, N. C.  
 Rev. Harold St. George Burrill, Dorchester Center.  
 Heloise Carroll, Calvert, Tex.  
 Ella F. Chapman, Franklin, N. H.  
 Thomas Chapman, Clinton, N. C.  
 Adonna Norwood Chase, Emporia, Kans.  
 Francis Powell Cheek (A.B., Center Coll.), Danville, Ky.  
 Frederic Anthony Child (A.M., Univ. of Penn.), Philadelphia, Pa.  
 Rev. Douglas Hiester Christ, Minersville, Pa.  
 Edward Allard Compton, Stephenville, Tex.  
 Julia T. Cotter (A.B., Smith Coll.), Flatbush, N. Y.  
 Alice Evelyn Craig (B.L., Univ. of Minn.), Pasadena, Cal.  
 Francis S. Crane, Baltimore, Md.  
 Stella May Crowell, Tampa, Fla.  
 Ella Mae Cunningham, Wolverine, Mich.  
 Mabel Curry, Cambridge.  
 Anna Frances Curtis, New York, N. Y.  
 Rev. L. O. Dawson, Tuscaloosa, Ala.  
 Mary Anna Dawson, Arkadelphia, Ark.  
 Lelia Ivason De Witt, Greenville, Ky.  
 Alice Barnard Diaz, Belmont.  
 Metus Troy Dickinson (A.M., Trinity Coll.); LL.B., Univ. of Mich.), Goldsboro, N. C.  
 Dorothy Dixon, Boston.  
 Ada Blanche Dorr, Woburn.  
 Emma Louisa Dow, Brookline.  
 Katharine Sydney Dowsley, Roxbury.  
 Katherine Anna Doyle, Roxbury.  
 Alligene Driver, Birmingham, Ala.  
 Ella Drury, Boston.  
 Dorothy Dyer, Boston.  
 Alvan Clark Eastman, Cambridge.  
 Pauline Eldredge, Memphis, Tenn.  
 Charles Calvert Ellis (Ph.D., Univ. of Pa.), Huntingdon, Pa.  
 Miriam Ellis, Braintree.  
 Everett Emery, Lexington.  
 Rev. Fred M. Estes, Everett.  
 August Fluhrer, Bronx, N. Y.  
 Bertha Louise Fogerty, Brookline.  
 Marvel Rose Frost, Greenfield, Ind.  
 Robert Hallowell Gardiner, Jr., Boston.  
 Caroline E. Gates, Homer, Mich.  
 John Hayes Geldart (A.B., Acadia Coll.), Moncton, N. B.  
 Donna Maria George, Brookline.  
 Louise Gietzen, Boston.  
 Anna Knapp Gill (A.B., Russellville, Ky.), Olmstead, Ky.  
 Elizabeth Lumpkin Glenn, Asheville, N. C.  
 Margaret Alice Gulesian, Brookline.  
 Alice Stevenson Hallam, Covington, Ky.

# Students, 1909-1910 — continued

- James Milton Harris (A.B., Univ. of Rochester), Kennedy, N. Y.  
 Alma Hawthorne, Asheville, N. C.  
 Olive Clio Hazlett, Dorchester.  
 James Oscar Helsabeck (Ph.B., Va. Christian Coll.), Rural Hall, N. C.  
 Minnie Viola Hensel, Van Wert, O.  
 D. J. Horrigan, Boston.  
 Ida Louisa Hoerber, Chicago, Ill.  
 Alice Margaret Hopkins, Stoneham.  
 Florence G. Humans, Cambridge.  
 Mabel Claire Hutchinson (A.B., National Normal Univ.), Stuttgart, Ark.  
 Rev. William Wallace Iliffe (A.B., Cedarville Coll.), Brookline.  
 Mattie Lillie Irwin (B.S., Southern Coll.), Elizabethtown, Ky.  
 Gertrude Valentine Isaacson, Dorchester.  
 Rabbi Phineas Israeli, Roxbury.  
 Rena Jacquith, Boston.  
 Anne Adams Jenkins, Somerville.  
 Roscoe Jenkins, Boston.  
 Rev. Berton Luther Jennings, Somerville.  
 Alice May Keary, Bathurst, N. B.  
 Florence G. Kelley, Canton.  
 Myron D. Kidder, Brookline.  
 Mary King (Ph. D., Hamline Univ.), Caledonia, Minn.  
 Ryland Knight, Richmond, Va.  
 Walter Kuncze, Portland, Ind.  
 Lillia Maria La Tendre, Worcester.  
 Florence Forster Leach, Allston.  
 Helen Nell Lemmon, Indianapolis, Ind.  
 Winifred Virginia Le Mown, Faneuil.  
 Mary Ann Lepper, Tiffin, O.  
 Medora Christine Lind (A.B., Gustavus Adolphus Coll.), Minneapolis, Minn.  
 Evelyn Wood Low, Honolulu, Oahu.  
 Etta A. Manning, So. Boston.  
 Hélène Alicia Marsh, Boonton, N. J.  
 Rev. Donald Campbell McCallum, Everett.  
 Joseph McGinnis, Boston.  
 John Michael McGrath, Roslindale.  
 Peter Duncan McTavish, Vancouver, B. C.  
 Helen Warren Miller, Chesaning, Mich.  
 Marjorie Mills, Newton Center.  
 Mary Genevieve Mitchell, Chicago, Ill.  
 Don Carlos DeKalb Moore, Helena, Mont.  
 Mary Willie Moore (B.E., Sullins Coll.), Wetumpka, Ala.  
 Myrtiene Elizabeth Morse, Newton Center.  
 Mary Louise Moss, Burke's Garden, Va.  
 Frances Mullins, Nashville, Tenn.  
 Elizabeth Dunbar Murray, Natchez, Miss.  
 Ethel Lane Muzzey, Antrim, N. H.  
 John B. Opdycke (A.M.), New York.  
 Edward L. Parks, Boston.  
 Rev. Fred William Peakes, Everett.  
 Leila Pennock, Zanesfield, O.  
 Effie Mabel Postlewait, Oak Park, Ill.  
 Jane Pratt, Cambridge.  
 Mary Elizabeth Price, Wilmington, N. C.  
 Genevieve Rabig,\* Chicago, Ill.  
 Elizabeth Howard Ramsay, Asheville, N. C.  
 Idelphons Rapp (A.B., St. Joseph's Coll.), Collegeville, Ind.  
 Alice Reese, Roxbury.  
 Addie May Reid, Cambridge.  
 Sarah Pacience Reid, Cambridge.  
 Fletcher Nichols Robinson, Southern Pines, N. C.  
 \* Deceased.

# Students, 1909-1910 — continued

- Nathan Bradford Rogers (B.A., Acadia), Waltham.  
 Jessie Mathilda Rugge, Ramsay, N. J.  
 Julia E. Sanders, Cambridge.  
 Margherita Sargent (A.B., Radcliffe Coll.), W. Medford.  
 James J. Sarkesian, Somerville.  
 Sarah Wilner Seaver, Boston.  
 Maude Young Sederquist, Lynn.  
 Sybil Sellek, Cambridge.  
 Margaret Sophia Agnes Sherman, Appleton, Wis.  
 Vera Abigail Sickels, Nantucket.  
 Gertrude M. Small, Dorchester.  
 Annie Beatrice Smith, Brandon, Man.  
 Henry Ernest Smith (A.B., Univ. of Chicago), Tabor, Iowa.  
 Alice M. Stern, Milwaukee, Wis.  
 Martha Bodine Strong, Jamaica Plain.  
 Pauline Beulah Suddath, Douglas, Ga.  
 Constance Irene Surface, Coeburn, Va.  
 Marie Svendsen, Cambridge.  
 Grace Darling Hatten Tefteau, Jamaica Plain.  
 Jessie Edith Tharp, New Orleans, La.  
 Stella Florence Thomas, Dorchester.  
 Abby May Thompson (Ph.B., Wesleyan Univ.), Boston.  
 Eva Grace Thyng, Passumpsic, Vt.  
 Arra Edna Townsend, Harperville, Miss.  
 Grace Hyde Trine, Croton-on-Hudson, N. Y.  
 Gertrude Kate Trotter, Brandon, Man.  
 Dorinda Winifred Tufts, Somerville.  
 Charles Ulin, Roxbury.  
 Alice May Von Pein, River Forest, Ill.  
 Anna Baker Ward, Somerville.  
 James Edward Ward (A.B., Davidson Coll.), Auburn, Ala.  
 Amelia Grace Warren, Emory, Va.  
 Edith Norma Waterhouse (A.B., Amory Coll.), Emory, Va.  
 Helen Marguerite Waterman, Duxbury.  
 Laura Chadwick Wescott, Poplar Branch, N. C.  
 Carolyn Austin Whitson (A.B., Tenn. Fem. Coll.), Troy, N. Y.  
 Frances Irene Williams, Winchester, Tenn.  
 Pearl Fraser Winn, Des Moines, Ia.  
 Rev. Jonas Hamilton Woodsum, Dorchester.  
 Arthur James Wyman (B.A., Amherst Coll.), Troy, N. Y.

3 names omitted by request.

## HISTORY AND METHODS

**M**ANY attempts have been made to establish on a scientific basis a permanent professional School of Speaking. At its foundation in 1873 Boston University organized as one of its departments a School of Oratory. In 1879 that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the "School of All Sciences."

Special classes steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. In 1884 with the co-operation of literary men and educators, the School was established as an independent corporation.

The founders had for their object the adoption of adequate methods for the development of expression, the establishment of high standards in such work, the elimination of commercial elements, and the accumulation of funds for endowment and for suitable buildings.

The School has always maintained high ideals and has introduced new methods of improving speech and every kind of training for the perfection of the individual. Investigations fostered by the School have brought about important discoveries, and the methods adopted have advanced vocal and other forms of training until it is recognized as "the fountain-head of right work in its department of education." The courses are arranged to meet individual needs. Methods of imitation, of merely mechanical analysis, studies which result only in the acquisition and accumulation of facts, are contrary to the ideals of the best modern education and are therefore discountenanced. The methods it has adopted counteract the effects of repression, develop creative power, stimulate endeavor, and offer a well-balanced scientific training either for professional students or for those who desire an all-round education.

The School of Expression is founded upon the principle that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving true expression. The fundamental law of the School is, that impression must precede and determine expression. The School aims to supply a common lack in modern methods of education;

## History and Methods — continued

takes its pupils as it finds them, and does for each and for all whatever is necessary to call forth their innate powers.

Students are made familiar with what master minds have expressed or recorded in literature, painting, and sculpture, and brought into contact with the fullest artistic interpretations of life in such a way as to awaken their own best powers. Literature and art are studied as aspects of expression, and all expression is regarded as primarily centering in the natural languages. Students are required to express themselves in many ways, to converse, to tell stories, to read aloud, to write, to speak, and to act, to recite, to dramatize good authors, to give monologues, to abridge the ablest masterpieces of fiction, and to give dramatic impersonations.

Sir Henry Irving gave a reading in 1888 for the benefit of the School, the receipts of which constituted the nucleus of an endowment. Later Prof. Alexander Melville Bell added to these funds.

The purpose of the School is to emphasize the spoken word in opposition to its present neglect and the over-emphasis of the written word; and its nature may be understood from several propositions summarizing its character:

1. The thorough and harmonious development of the entire individual.
2. The bringing of students into such contact with nature, literature, and art as will stimulate spontaneous activity.
3. The awakening of imagination and feeling and the securing of creative power by the stimulation of the student's own ideals, which are tested in the sphere of expression and directed to practical ends.
4. The development in the student of confidence in his best instincts, and consciousness of his possibilities.
5. The bringing of thought, emotion, and will into harmony, the co-ordination of all human activities, the evolution of the most efficient personality which by a perfect knowledge of self brings about self-forgetfulness.
6. The tracing of faults of speaking, or of stammering, stuttering or impediments of speech, to their causes and the elimination of these causes by right methods of development and training.
7. The treatment of mannerisms as automatic movements and their correction by scientific exercises.
8. The development of naturalness and efficiency through self-study, sympathetic identification, and assimilation.
9. Consciousness of form awakened in one's own expression and made a means of interpreting and appreciating literature, art, and life.
10. Literature studied as a "real interpretation of life," for the fuller appreciation of the possibilities of human nature and experience.

## History and Methods — continued

11. Such problems, exercises, and modes of expression propounded as will develop each person's individuality and power.

12. The principles underlying manual training and later and more important phases of motor training applied to the individual's command of voice and body as primary tools or agents of his being.

13. Expressive action of the body and modulations of the voice employed as a scientific means of motor training.

14. The modulations of the voice and actions of the body developed by accentuating mental actions through expression.

15. The application of scientific methods to the development of the voice for increasing its strength and expressive power, involving the correction of sore throats and other effects of misuse of the voice by teachers, preachers, and speakers.

16. Inculcation of the art of entertaining as a mode of expression.

17. Culture gained from contact with the ideals of all times as embodied in art and literature.

18. The most thorough training in vocal technique to be found in the country. The student is grounded in fundamental principles and given fundamental technique and the greatest opportunity for direct practice.

19. Special opportunities given to persons who wish to study for general culture, — the enjoyment of the literary and artistic advantages of Boston — courses from one to twenty-five hours a week, from one to four years. Over seventy different class hours, besides private lessons, from which courses can be selected.

20. Homes for students selected among trustworthy families and every effort made to surround students with congenial influences and those which will give them the best means of advancement.

21. Public recitals, receptions, and social advantages of the School as a special feature of its life.

The methods of the School of Expression were well summarized by Dr. Lyman Abbott in his review of two books by Dr. Curry:

"Too much stress can hardly be laid on the author's ground-principle, that where a method aims to regulate the modulations of the voice by rules, inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the process of thinking, there results the true energy of the student's powers and the more natural unity of the complex elements of his expression."

The results of the School are thus given by Dr. Shailer Mathews, Dean of the University of Chicago, in an article in "The World To-day" for February, 1908.

"(The) School of Expression became at once the center of noble ideals, not only for the public speaker but also for literature and education itself . . . (Its) training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness, whether of soul or muscle, and the training of the body to express accurately the spiritual experience. . . . There could be no better appropriation of funds than to endow generously the school that will perpetuate these ideals."

THE WORK OF THE SCHOOL OF EXPRESSION begins with careful study of the student's normal and abnormal conditions and especial stress is laid upon the thorough training of mind, body, and voice. From first to last there is a constant oversight of the general growth and development of every student, and everything is done by individual assistance or by prescribed exercises to correct faults and cause harmonious development of mind, body, voice, and the whole personality.

### III. TRAINING OF THE BODY

Two methods are adopted for development of the physical organism: First, *the organic*, which aims to secure proportion and normal adjustment of all parts of the body, with health and strength.

Second, *the harmonic*, which prepares the body for expression. The first method stimulates growth and is primarily physical; the second stimulates development and is primarily psychic.

a. Organic Training. Courses: 1. Organic Gymnastics. 2. Educa-



## Courses of Study — continued

### II

#### CREATIVE EXPRESSION

From the beginning creative work is required in conversations, discussions, problems, recitations, writing, and literary or dramatic interpretations. Various practical modes of expression for awakening spontaneous energy are associated with all courses.

##### V. CONVERSATIONS

Students are required to give short talks on ordinary topics, on incidents in their own lives, or on subjects in which they are interested, or about which they are reading. The life of the student is thus made more manifest in everyday words, tones, and actions. The stimulating effect of the training of the School upon discouraged or depressed persons is often marvelous. (See also Speaking.)

Courses: 1. Story-telling. 2. Topics in Literature. 3. Discussions. 4. Art Topics.

##### VI. PROBLEMS IN EXPRESSION

Practical studies or psychic exercises for the accomplishment of every end are required in all subjects. Short passages, sentences, or phrases, original and selected, are rendered by students to stimulate the proper actions of mind, body, and voice in natural unity.

Courses: 1. Problems in Reading. 2. Voice Problems. 3. Harmonic Problems. 4. Pantomimic Problems. 5. Dramatic Problems. 6. Problems in Speaking.

##### VII. APPRECIATION OR CRITICISM

Students, according to their classes and advancement, are allotted several hours a week for rendering selections, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the student's personal ideals and intentions, and after indicating to them wherein they have succeeded or fallen short, to encourage by awakening higher ideals and fuller appreciation of dramatic or other forms of art, and a more thorough assimilation of the spirit of good literature.

1. JUNIOR CRITICISM. The criticism of the first year centers upon endeavor to awaken the powers of the student, and secure control of voice, body, and natural elements of conversation, with genuineness in thinking and simplicity in manner.

2. MIDDLE CRITICISM. Comparison of the student's actual attainments with his ideal. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art, and oratory.

3. SENIOR CRITICISM. Criticism of the lyric, epic, and dramatic spirit in monologue, impersonation, and histrionic expression. Necessity of suggestion. The creative instinct, co-ordination of inspiration and regulation. Unity in the different modes of expression.

4. POST-GRADUATE CRITICISM. (See Professional Courses.)

# SCHOOL OF EXPRESSION HORAR

	Monday	Tuesday	Wednesday
FIRST YEAR			
9	Voice 4 b	Dramatic Thinking 2 b	HOME STUDIES
10	Pantomimic Exp'n 2 b	Principles of Train'g 1 a	
11	Visible Speech 5 c	Voice and Lyrics 2 b	
12	Poetry 10 b	Elemental Praxis 5 c	
SECOND YEAR			
9	Principles of Voice 1 b	Dramatic Thinking 2 b	Literature and Expression 2 a
10	Pantomimic Exp'n 2 b	Principles of Train'g 1 a	Voice Exercises 6 b
11	Emission 2 b	Voice and Lyrics 2 b	Shakespeare 3 c
12	Poetry 10 b	Dramatic Rehearsal 1 b	Elemental Praxis 5 c
SECOND YEAR			
9	Principles of Voice 1 a	HOME STUDIES	Literature and Expression 2 a
10	Elliptic Pantomimic Expression 1 a		Personation and Participation 2 a
11	Emission of Voice 2 b		Shakespeare 3 c
12	Imagination (I) 3 c		Voice Exercises 6 b
THIRD YEAR			
9	Principles of Voice 1 a	Action 1 a	Agility 3 c
10	Elliptic Pantomimic Expression 1 a	Literature and Expression 2 b	Personation and Participation 2 a
11	Emission of Voice 2 b	Methods of Teaching 1 a	Shakespeare 3 c
12	Imagination 3 c		Dramatic Const'n 9 a
THIRD YEAR			
9	Pantomimic Expression 2 c	Action 1 a	Agility 3 c
10	Dramatic Rehearsal 3 b	Literature and Expression 2 b	Speaking 3 c
11	Bible Reading 2 a	Methods of Teaching 1 a	Methods 2 a
12	Dramatic Modulations of Voice 2 a		Dramatic Construction 9 a
FOURTH YEAR			
9	Elective 3 e	Action 1 a	Voice Exercises 6 b
10	Dramatic Rehearsal 3 b	Literature and Expression 2 b	Themes 7 e
11	Bible Reading 2 a	Methods of Teaching 1 a	Methods 2 a
12	Dramatic Modulations of Voice 2 a	Literature and Exp. 2 b	Dramatic Construction 9 a

NUMBERS REFER TO TEACHERS

# **IUM, 1907-1908, FIRST HALF-YEAR**

Thursday	Friday	Saturday	
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## **AR CLASS**

Voice	4 b	Beginnings of Literature	2 b	Dramatic Rehearsal	3 b	9
Vocal Express'n (II)	3 c	Vocal Express'n (I)	4 c	Foundations of Expression	1 a	10
Narrative Poetry	5 c	Conversations	2 a	Literature	7 e	11
Harmonic Gymn's	6 b	Criticism	4 c	Recital		12

## **SPECIAL CLASS**

Voice	4 b	Voice	4 a	Lyric Poetry	2 c	9
Vocal Express'n (II)	7 b	Vocal Expression	4 b	Foundations of Expression	1 a	10
Criticism	1 a and 3 b	Conversations	2 a	Imagination (II)	4 b	11
Imagination (I)	3 c	Harmonic Gymnastics	6 b	Recital		12

## **AR CLASS**

Pantomimic Expression	1 a	Pantomimic Exercises	4 c	Lyric Poetry	2 c	9
Rhythm and Melody	1 a	Grace and Power	2 a	Harmonic Gymn's	4 c	10
Criticism	1 a or 3 b	Imagination (II)	4 c	Dramatic Problems	1 c	11
Art (III.)	1 a	Life Sketches	2 a	Recital		12

## **PECIAL CLASS**

Dramatic Rehearsal	3 b	Logic or Lit.	8 c	Vocal Interpretation of Literature	1 a	9
or Dramatic Studies	11 c	Grace and Power	2 a	Harmonic Gymn's	4 c	10
Rhythm and Melody	1 a	Imagination (II)	4 c	Dramatic Problems	1 c	11
Criticism	1 a and 3 b	Life Sketches	2 a	Recital		12
Art (III.)	1 a					

## **AR CLASS**

Dramatic Studies	11 c	HOME STUDIES	Vocal Interpretation of Literature	1 a	9
Rhythm and Melody	1 a		Impersonation	2 b	10
Criticism	1 a		Dramatic Problems	1 c	11
Art (III.)	1 a		Recital		12
		4 p.m. Life and Expression	1 a		

## **AR CLASS**

Dramatic Studies	11 c	Voice (or Logic, 8 c)	4 a	Vocal Interpretation of Literature	1 a	9
Rhythm and Melody	1 a	Exercises	7 c	Impersonation	2 b	10
Criticism	1 a	Harmonic Gymn's	6 b	Dramatic Problems	1 c	11
Art (III.)	1 a	Life Sketches	2 a	Recital		12
		4 p.m. Life and Exp.	1 a			

**LETTERS REFER TO ROOMS**

## Courses of Study — continued

### VIII. WRITING OR VERBAL EXPRESSION

Command of English is secured in accordance with the fundamental method of the School of Expression, that is, from within outward; thus, placing substance before form, and awakening the faculties before attempting to secure facility in expression.

1. **THEMES.** Short themes upon familiar literary or artistic topics. The student is urged to keep close to his own experience, and work. Principles of rhetoric practically applied. Nature and beauty of the English language inductively studied.

2. **ENGLISH.** Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

3. **ENGLISH WORDS.** The nature of words. Studies in etymology. Written exercises for the improvement of the student's vocabulary.

4. **STYLE.** Written and spoken style contrasted. The spirit of different authors shown. Individual peculiarities. General qualities of style. Laws of expression as applied to words.

### III

### LITERATURE AND ART

In addition to work for personal development (I-IV) and the creative work in conversations and renditions of literature (V-VIII) various phases of literature and art are studied as records of the ideals of the race. Such "criticisms of life" are studied in direct union with the student's artistic use of his natural languages.

### IX. LITERATURE

Literature is studied in the School of Expression in two ways, — first, by vocal interpretation, discussions, conversations, and presentations of the best literature in the criticism classes; second, by the theoretical method pursued in colleges of the present time. These methods complement each other and in this school are often studied together.

#### a. Artistic or Creative Study of Literature

**COURSES:** 1. Lyrics and the Voice. 2. Forms of Poetry. 3. Vocal Interpretation of Literature. 4. Dramatic Thinking. 5. Metre. 6. Forms of Literature as Phases of Art. 7. Public Reading of the Bible. 8. Literature and Expression. (Three courses graded.)

#### b. Historical and Critical Study of Literature

1. **THE LITERARY SPIRIT.** Literature as a necessary manifestation of human nature. Primary aspects of literature, illustrated by selections made by the class.

2. **GREAT PERIODS OF LITERATURE.** Turning-points in English literature noted. Mastery and rendering of a few poems by great authors.

## Courses of Study — continued

3. **ARTISTIC PROSE.** History of prose. Oratory. History of Attic prose. Why artistic prose follows poetry. Interpretation by the voice of the spirit of the English prose masters.

### c. Additional Courses Combining Both Methods

1. **PRIMARY LITERARY FORMS.** The rendering of fables, allegories, lyrics, old ballads, stories.

2. **NARRATIVE POETRY.** "Tales of the Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." The primary spirit of poetry and its interpretation through the voice.

3. **LYRIC POETRY.** Origin and nature. Importance of vocal rendering of lyrics. History of lyrics, with recitation of the best examples.

4. **PERIODS OF SHAKESPEARE'S ART.** Practical study and rendering of plays indicating Shakespeare's growth and mastery of dramatic form.

5. **FORMS OF LITERATURE.** Characteristics and forms of poetry and art with their causes. Selection and rendering of notable examples of all forms.

6. **IDYLLS OF THE KING.** Sources and legends. Tennyson's blank verse. Allegoric, dramatic, and narrative elements.

7. **BROWNING.** The short poems; the spirit, form, and peculiarities. Analyses, studies, essays, and renderings.

8. **SHAKESPEAREAN COMEDY.** a. "Merchant of Venice," b. "As You Like It," studied and special scenes interpreted.

9. **SHAKESPEAREAN TRAGEDY.** a. "Macbeth," b. "Hamlet." The Elizabethan stage. Dramatic presentations of Shakespeare as illustrated by the history of the stage productions of this play.

10. **METRES.** Metre as a form of rhythm. Character and meaning of different metres. The expressive use of metre by the great poets. (Metre is sometimes studied as a part of the advanced courses in Voice or Vocal Expression.)

11. **HISTORY OF HUMOR.** Conversations, recitations, discussions; topics taken from leading writers. Influence of humor in history and the spirit of literature.

These are the leading courses, many of which are given every year, but others are frequently introduced as electives or as substitutes. The following are occasionally given:

Literature of the 18th Century, History of the Novel, Spiritual Movements among the 19th Century Poets, The Novel in the 19th Century, Forms of Poetry, Shorter Poems of Wordsworth, The Lyric Spirit of Shelley, Minor Poets of the 19th Century, "In Memoriam" and the Modern Spirit, The Short Story, Shakespeare's Histories, Shakespeare's "Henry IV," and his Interpretation of Life.

## X. RELATION OF THE ARTS

The art spirit is considered in relation to expression, and each art as a record of expression is studied as revealing some special act of the human spirit. The courses of art-studies endeavor to guide students to an appreciation of pictures, music, sculpture, architecture, and the various arts. The laws governing the arts are studied and applied to speaking, acting, reading,

## Courses of Study — continued

and other aspects of vocal expression. The methods of studying art are peculiar to the School of Expression and constitute one of its important features. The work is given in regular courses, a special course each year illustrated by the stereopticon on some phase of art in picture galleries, studios, or the Art Museum. Arrangements are made so that students may have the benefit of different studies, lectures, and courses every year.

The following are among the courses of lectures on Art, illustrated by the stereopticon.

**I. HISTORY AND DEVELOPMENT OF ART.** 1. Nature of Art. 2. Great Periods of Art. 3. Spirit of Greek Art. 4. Romanticism. 5. Realism. 6. Impressionism.

**II. FORMS OF ART.** 1. History of Expression in Sculpture. 2. Composition in Painting. 3. Technical Struggles in Art. 4. The Art of Our Time.

**III. MASTERS OF EXPRESSION IN PAINTING.** 1. Early Christian Art. 2. The Renaissance (1). 3. The Renaissance (2). 4. Albert Durer. 5. Rembrandt. 6. Rubens, the Painter of Gesture.

**IV. ART OF OUR TIME.** 1. The Landscape. 2. The Painting of Peasants. 3. Pre-Raphaelitism. 4. Summary of Art Movements. 5. American Art. 6. Tendencies in Art.

The following courses consist mainly of discussion: Art and Literature; Study of Forms of Literature and Forms of Art—Relation of One to the Other. Art Movements. Necessity and Function of Art. How to Study Pictures.

## IV

### PHILOSOPHY OF EXPRESSION

The character of expression in nature and that in art are contrasted, and the differences between life movements and artistic representation are studied in order to broaden the student's knowledge of himself and his work, and deepen his experience.

**1. PROVINCE OF EXPRESSION.** Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals, co-ordination of mind, voice, and body in all expression.

**2. ELEMENTS OF EXPRESSION.** In nature, life, and art.

**3. PSYCHOLOGY IN RELATION TO ALL PHASES OF EXPRESSION.** Mental action in imitation and assimilation. The constriction of imitation, the necessity of courage.

**4. METHOD.** Logic of reading and speaking. Study and practical application to speaking of the great essays on method.

**5. HUMAN NATURE.** Dramatic and artistic interpretations of man, philosophy of man and his perfection through training.

## Courses of Study — continued

### V

#### PERSONAL CULTURE

The School not only prepares students for specific professions but in its first courses aims especially to develop true manhood and womanhood. The work of the institution has been recognized by its power to stimulate ideals, awaken aspirations, and quicken imagination and feeling.

Students attending primarily for culture, can arrange courses of from one to twenty hours a week which will meet their needs. The courses especially recommended are those in Literature and English, in the training of the Voice and Body, in Conversations and the various courses and studies in Art. The lectures and literary interpretations form a valuable means of becoming acquainted with art and literature.

Special courses for culture: 1. The voice as a social factor. 2. Conversation as an art. 3. The art of entertaining. 4. Grace in everyday life.

### VI

#### SPIRITUAL CULTURE

Certain special courses in Spiritual Attainments are arranged open to all the students irrespective of class, and also free to those who will attend regularly. Among these are the following: 1. Spiritual Ideals of the Poets. 2. Spiritual Ideals of Other Ages. 3. Spiritual Ideals of Our Time. 4. Expression and Life.

### VII

#### PROFESSIONAL ATTAINMENT

Thorough training for harmonious development of mind, body, and voice is arranged for all students no matter what their profession. Many decide upon a profession too early and without understanding their possibilities. The School aims first to develop the physical, mental, and spiritual possibilities of the individual and then endeavors to secure a wise decision as to the work in life.

After decision is made, and frequently parallel with the personal training (I-VI), students are arranged in certain classes according to their professional aims with special courses and assistance for their specific vocation.

## **Courses of Study — continued**

Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women, even after attaining success, have taken courses at the School. Graduates of the various colleges, universities, and professional schools who are preparing for the pulpit, bar, platform, or teacher's chair, for public reading or the stage, will find thorough and systematic technical assistance.

### **I. TEACHERS**

#### **a. Teachers of Vocal Expression and Speaking**

Systematic programs of exercises in training voice, body, and mind. The fundamental principles of the science of training. Each student is set to observe nature for himself, and at the same time informed of the leading methods adopted in all ages. Vocal expression developed according to principles. The study of the most advanced principles of education applied to teaching different forms of expression. The study of literature by practical rendering. Practical teaching with criticisms.

The first aim of the founders of the School of Expression was to reform the methods of teaching elocution. The result of their efforts is seen in the fact that graduates of the School are found in the foremost colleges and schools of the country, and that almost every week applications come for teachers from universities and other institutions, often more than can be supplied. There is special call for college-educated men and women. The study of Methods of Teaching Voice and Speaking is under direct charge of the President of the School.

**COURSES:** 1. Principles of Education. 2. Methods of Teaching Vocal Expression. 3. Methods of Teaching Voice. 4. Review of Fundamentals. 5. History of Elocution.

#### **b. Teachers of Literature and English**

Study of literature by practical rendering rather than by mere analysis. The nature and forms of poetry. Practical studies in all forms of literature. Development of imagination and dramatic instinct. Expression as illustrated by different authors. Relation of literature to vocal expression. Practical study of literary art. Study of rhetoric and English composition.

Teachers acquire not merely a knowledge of the language and data regarding writers, but literary instinct and imaginative insight.

Vocal interpretation of literature. The various courses in the vocal interpretation of literature are especially valuable to such teachers.

#### **c. Teachers of Public Schools**

Training of the voice to secure ease, health, and effectiveness. Development of the pleasanter qualities of voice. Studies of human nature. Naturalness in reading and expression. Articulation. Function of vocal expression in education. Faults of reading and the use of the voice. Conversation.



## Courses of Study — continued

Methods of teaching reading adapted to grade work. A special class arranged each year in methods of teaching reading, adapted to all the grades. Programs of exercises for the voice and practical problems adapted to the needs of primary, grammar, and high schools.

### d. Teachers of Physical Gymnastics

The School furnishes thorough courses in gymnastics by one of two specialists thoroughly trained under Baron Posse. Teachers of Physical Culture receive a thorough all-round course not only in the use of gymnasium appliances but in the fundamental principles of Kinesiology and other technical subjects. They are not only trained in all departments of organic Gymnastics, but also in voice and in Harmonic Gymnastics. Mind and voice are developed as well as the body, and a conception is given, not only of the nature of physical training, but of its relations to expression.

Those wishing to become teachers of Gymnastics receive not only the latest and best technical training, but literary and artistic culture, — subjects enabling them to acquire broad ideas regarding development. The danger for Physical Culture teachers is aiming merely for physical strength, without developing harmony. In the School of Expression the training of such teachers aims to obviate this. Teachers of Physical Training receive also advanced courses in dancing and in athletic games.

## II. PUBLIC READERS

"The Art of the Platform," including Public Reading, Impersonations, or any form of Vocal Interpretation of Literature, receives most careful attention. It demands even greater self-control, more imagination, and a broader culture than Dramatic Stage Art, because it depends not upon scenery or stage accessories, but upon control and suggestive modulations of voice and body. The sudden transitions from one character to another, the delicate and varied intimations which are necessary, call for creative imagination and great responsive flexibility of the organism. The monologist or lecturer occupies the centre of attention and must be able to awaken and sustain interest by the simplest means.

Among the subjects and courses for this class of artists are: Public Reading as an Art. Vocal Interpretation of Literature. Story-telling in all its forms, from simple after-dinner stories to all forms of Dramatic and Epic Narration. The Monologue. Impersonation, or the Platform Interpretation of the Drama.

Studio recitals, affording practical platform experience, with audiences, are given weekly throughout the year. Students are sent out also to conduct entertainments in and around Boston. Special public recitals.

## III. DRAMATIC ARTISTS

The training of the dramatic artist depends upon the awakening of dramatic imagination and sympathy, and the diffusion of a conscious intelligence and control through the body. Voice and body are made sympathetically responsive.

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality

## Courses of Study — continued

of the student artistically and harmoniously unfolded. Modes of pantomimic action, the command of the voice modulations, and the ability to enlarge and extend these at will are so developed as to render the lines intelligently.

Dramatic rehearsals in every form of the art are conducted: burlesque, farce, melodrama, comedy, and tragedy are studied and distinguished from one another. Courses are given in dramatic action and characterization and the principles of stage business.

Courses: 1. Dramatic Thinking. 2. Dramatic Rehearsal. 3. Stage Business. 4. Forms of the Drama. 5. Characterization. 6. Modern Drama. 7. Old Comedies. 8. Poetic Drama. 9. Life Studies. 10. Historic Expression. 11. Dramatic Construction.

### IV. WRITERS

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality of style of able writers. Dramatic authors have taken the courses on Stage Business, Dramatization, and Characterization as an aid in realizing the peculiar nature of the play. Style in writing is developed by offering a stimulus to thinking. The laws of writing are perceived from a study of the universal principles of art, and are not allowed to degenerate into mere mechanical rules.

Courses: 1. Themes (four different courses). 2. Advanced Composition. 3. Original Dramatization. 4. Story-writing. 5. Speaking and Writing. 6. Advanced Themes. 7. Literary Criticism.

### V. PUBLIC SPEAKERS

Practical courses are given to speakers to develop the power to think when up on their feet, and secure not only a vocabulary, but control of voice modulations and pantomimic actions. The student receives practical exercises and studies to awaken a true ideal of oratory. These develop mental power and grasp, logical method, and control of feeling as well as of voice and body.

Speakers are practised in all kinds of discussions, debates, and public addresses. Practical training is given to the logical instinct. Naturalness and simplicity in melody are secured. The reproductive faculties are trained to act naturally. Oratory is studied as an art. The laws of Expression are applied to style in delivery.

Courses: 1. Conversations, Study of Naturalness. 2. Story-telling. 3. Discussions. 4. Debates. 5. Orations.

#### a. Preachers

The development of the preacher is a peculiarly difficult problem of education. Mere knowledge will not do the work. Mind, voice, and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and spiritual powers realized.

Preachers receive training of the voice and body in order to secure economy of force and self-control. At the same time steps are taken to unfold their mental, emotional, and spiritual powers. Courses are given for development of imagination and dramatic instinct, and faults peculiar to clergymen are corrected by eradicating their causes. Special studies are given in the interpretation of the Bible and the reading of hymns.

## Courses of Study—continued

Special classes and work are arranged in both the summer and winter terms. All preachers are invited to correspond with the School and to recognize themselves as agents not only of the efforts to establish a School of Preaching, but to advance the School in its other departments.

The following are among the courses especially arranged:

1. The Voice. 2. Melody in Preaching. 3. Vocal Interpretations of the Bible. 4. Speaking. (See Special Circular.)

### b. Lawyers

Lawyers have found the courses in the School of Expression of great advantage, and several courses on Saturday afternoons and evenings are arranged for members of the legal profession. These give practice in many kinds of speaking and a thorough command of the elements of delivery.

Courses: 1. Extemporaneous Speaking. 2. Discussions. 3. Methods of Orators. 4. Art of Speaking. 5. Argumentation and Debate. 6. Oratoric Style.

### c. Lecturers

Those preparing to become lyceum lecturers and entertainers receive thorough courses in all phases of Vocal Training, Vocal Expression, Literature, Public Speaking, and Dramatic Expression. Courses are also elected from the classes in Public Speaking, Conversations, and Discussions which are best adapted to their needs.

## VIII

### SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject, when needed, is given by the teachers to suit, as far as possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

#### I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:

1. All summer work counts toward regular diploma courses (See Summer Circular.)

2. Special September Preparatory Term opens the first Tuesday in September. (See Summer Circular.)

3. Three hours on Saturday for students and teachers occupied during the week.

4. Special evening courses. (See Evening Circular.)

## **Courses of Study — continued**

### **II. LABORATORY OF VOICE AND TRAINING**

Cases requiring specific work in voice receive careful examination and diagnosis by experts, and special courses of training are arranged for each individual case.

Such cases include Stammering, Impediments of Speech, Defective Conditions, Pathological Conditions, Sore Throat caused by Misuse of Voice, Loss of Voice.

### **III. TEACHERS OF THE DEAF**

Courses in harmonic and vocal training on the relation of articulation to voice and thinking, with selected programs of exercises for the voice of deaf mutes.

### **IV. PUBLIC SCHOOL TEACHERS AND OTHERS**

Elective courses, Saturday morning, afternoon, and evening.

### **V. CHILDREN'S CLASSES**

Saturday afternoon. Courses in vocal training, reading, and recitation, simple harmonic gymnastics, with exercises for promoting health, harmony, and grace.

### **VI. PHYSICAL TRAINING**

The various courses in Physical Training are open to special students, and full normal courses for teachers of Physical Culture are given. A general course for health and grace, fancy steps or rhythmic movements in dancing, and many other courses are given. (See Organic Gymnastic Circular.)

### **VII. EVENING CLASSES**

Comprehensive courses in Vocal Training, Harmonic Gymnastics, Vocal Expression, Reading, Speaking, and Dramatic Art. (See Special Circular.)

### **VIII. HOME STUDIES**

For some years a series of thorough and systematic Home Studies have been given. While most of these are on literary subjects some are exercises for health and strength. The following courses are given: Pedagogical Principles, The Nature and Province of Expression, Foundations of Expression, Lessons in Vocal Expression, Imagination and Dramatic Instinct, the Reading and Interpretation of the Bible as a text-book, History of Pedagogy, Life and Principles of Froebel, History of Dramatic Art, History of Oratory, and many other courses, some of which are for advanced students, and others to enable students who enter the School to make their courses doubly valuable. Certain courses are also given for those unable to attend the regular departments of this institution. Applicants are advised to register in these Home Study courses even when under a preparatory teacher. (See Home Study Circular.)

### **IX. SUMMER COURSES**

The summer terms and courses of the School are unique, thoroughly organized, practical, and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given in these.

## Courses of Study — continued

The courses are arranged so as to take up different phases of the work each term, and thus, by concentrating the attention in sequence for a short term upon one certain phase of the subject at a time, the student is enabled, between the first of July and the first of October, to prepare for "Advanced Standing" in October. Students entering on "Advanced Standing" can graduate with a General Culture Diploma in one School year. Three separate summer terms also prepare for admission on "Advanced Standing." Only full regular work of a summer term counts toward a Diploma course in the School. (See Special Circular.)

### X. ELECTIVE COURSES

Single courses and groups of subjects are given in Vocal Training, Physical Training, Development of Grace of the Body, Vocal Expression, Literature, English, General Work for Health and Physical Training, Spiritual Aspirations of Expression, and similar subjects. In every case elective courses are prescribed according to needs and circumstances.

### XI. ADJUNCTIVE COURSES

Preparatory English and Rhetoric, Argumentation, Parliamentary Law, Play-writing and Dramatic Criticism, Methods of Staging Plays: French, German, and English, Make-up, Music, and Singing.

Many singers and teachers of singing take the voice courses of the School of Expression. They receive extra and special training according to the principles of the School.

## PUBLIC ARTISTIC WORK OF THE STUDENTS

Literary interpretations, impersonations, dramatic rehearsals, presentation of plays, with and without scenery, form important features in the methods of the School.

Students are aided in making creative studies in connection with many of the courses, and entirely independent of any specific course. Many of these studies are made during vacation, from suggestions received from the teachers. This work is original and must be the student's own.

Professional students during their third or fourth year are allowed, when their work is adequate, to give special public recitals under their own name, and they are allowed the use of the Irving Studio free of charge. Such recitals, however, must be given first in the informal recitals and rehearsals, and must be approved by the teachers in charge. The recitals must be original, must be an abridgment of some literary work not previously given, or must have some artistic and original character.

## General Information

The entertainments Saturday noons, and every Wednesday evening, form important courses attended by many citizens of Boston.

Students who do satisfactory work are permitted to read for churches, societies, and lodges. Such readings will be furnished at reasonable rates by the recital director to any one making application. Many readers are sent out each week. This affords excellent practice and many students receive considerable financial remuneration.

## GENERAL INFORMATION

### REQUIREMENTS FOR ADMISSION

Applicants for admission are required to present testimonials as to character from a minister or other person of recognized standing.

Applicants for the regular Diploma Courses must be graduates of a high school or possess an equivalent amount of education and training.

Students deficient in language or other studies or students with less than a high-school preparation will be examined, and required to make up entrance conditions before graduation from the School.

Applicants for Professional Courses must in addition show ability in the particular form of Expression chosen for specialization.

### REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to the Special Middle Year Courses must master not only the general requirements for admission, and present certificates from former teachers stating the subjects, studies, and the number of hours taken in class and in private, but must be examined in the leading studies of the first year. When the artistic interpretation and knowledge of the student is sufficient and the examinations satisfactory, he will be received into the advanced classes with such conditions as the examiner shall deem necessary. All students, before graduating, are required to pass in the fundamental work of the first year, as well as in advanced courses.

## General Information — continued

College graduates, or those having equivalent attainments, may take the three years' courses in two calendar years. Such students are also required to pass all the examinations in the first, second, and third year groups of courses.

Unless students are well prepared and are physically strong, they are urged not to shorten their courses. So much time is required for collateral reading and for preparing literary interpretations that the best results cannot be attained by going rapidly through the course, however hard the student may work or however faithful the teachers may be.

### DIPLOMAS

The work of the School is arranged in groups of courses, and diplomas and other honors are awarded according to the number and nature of the courses mastered or the artistic ideals attained.

1. **PERSONAL OR GENERAL CULTURE DIPLOMA.** Requires the mastery of first and second years' work. This work is not professional, but personal. It is given for the mastery of the courses arranged for the development of the Spoken Word.

2. **SPEAKER'S DIPLOMA.** Requires thirty to forty courses, elective, with special requirements in discussion, extemporaneous speaking, debate, and the special courses in oratory. The professional training given differs somewhat with different professions.

3. **PREACHER'S DIPLOMA.** A course for graduates of theological schools requires the mastery of twenty courses, which can be accomplished in one year.

4. **TEACHER'S DIPLOMA.** For the first, second, and third year groups of courses, with the exercises in methods of teaching, three school years, or their equivalent, are required. The diploma calls for the mastery of the fundamental training. The courses fit a student to become a teacher of Voice, Vocal Expression, and Speaking. Mature students in good health are permitted to take the three years' course in two years under certain conditions, but the full number of courses must be completed.

5. **PUBLIC READER'S DIPLOMA.** Three regular groups of courses, at least forty-five, are required. The amount of work is the same as for the Teacher's Diploma, the difference being in the amount of creative work required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism.

6. **DRAMATIC DIPLOMA.** Three groups of courses, at least forty-five, are required, the amount of work being the same as for the Public Reader's Diploma, the difference consisting in the emphasis on Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatizations, Stage Business, and Histrionic Expressions.

## General Information — continued

Writers of plays may substitute extra work in Dramatization for some of the work in Impersonation.

7. **LITERATURE DIPLOMA.** At least thirty courses, with special emphasis upon English, Literature, Art, and creative work in writing.

8. **ARTISTIC DIPLOMA.** At least sixty courses, or fifteen after the mastery of the Public Reader's or Dramatic Diploma, with high artistic attainment in Impersonations, Public Reading, or some field of Dramatic Art.

9. **PHILOSOPHIC DIPLOMA.** At least sixty courses, or fifteen after the attainment of the Teacher's Diploma, with special emphasis upon the philosophy of Expression, the relation of all the arts, or the attainment of success in teaching some form of Expression.

### DECORATIONS

All who have attended the School at least three full years, and have achieved high attainment in their courses, will be decorated as follows: for high personal development and control, the white cross; for broad knowledge of Expression and ability to teach it, the blue cross; for artistic public reading, the red cross; for dramatic and histrionic art, the purple cross; for high attainment as a speaker, the golden cross.

Persons who have attained success in some department of Expression after attending the school four years, from advanced home studies, or from reaching high artistic honor, will receive: in artistic and creative work, the purple cross; in teaching, the blue star. Any who have made noble sacrifices or rendered great service to their fellow-men, the white star.

By special vote of the trustees, honorary diplomas or medals are occasionally conferred upon artists. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others have received them.

### BOARD AND HOME

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Students can board either in the same house with teachers, in private families, or in students' homes for from \$135 to \$250 a year, and upwards.

The placing of students in homes is supervised by the Dean, and a student is not allowed to choose a home without consulting the Registrar.

One of the teachers acts as matron to the ladies in attendance, and all the teachers keep in personal touch with students. Chaperons will be provided when parents request such supervision.

The Boston Students' Union, 81-83 St. Stephen St., Boston, offers to young women students the privileges of a club house, with restaurant, reading rooms and opportunities for meeting their friends. A small fee is charged for membership.



## **General Information — continued**

Students are requested to inform the Registrar of their requirements and price to be paid for board and accommodations will be selected subject to the student's approval on arrival.

Students will be met at trains when parents request it.

### **LIBRARY ADVANTAGES**

For collateral and extended reading and research, students of the School are granted special privileges at the Boston Public Library, just across the street. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art, and history are open to the School as freely and without cost as if it were the sole possession of the School. Too great value cannot be put upon such convenient and complete opportunities for reading and study.

### **CALENDAR**

The School year opens on the first Thursday in October each year, and closes on the second Thursday in May. Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a.m. There is a recess on legal holidays, and for ten days at Christmas.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is between 8 and 9 a.m. daily during the school session. The office hour of the Dean is between 2 and 3 p.m. every day, beginning September first.

### **APPLICATIONS FOR POSITIONS**

Institutions desiring teachers for permanent or temporary positions are requested to make personal application to the President or Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection made. No one is so competent to judge of the possibilities of the student as his teachers.

Please address communications to the Secretary, School of Expression, Pierce Building, Copley Square, Boston.

## General Information — continued

### TUITION

Each regular group of courses, for each school year . . . . .	\$150.00
(To be paid \$100 on opening day, and \$50 on or before the second Monday in January.)	
Fee for Fourth year work . . . . .	\$50.00
The following are all payable in advance:	
(Interest charged on tuition over one month due.)	
Work chosen by subjects, one hour each week, for the year . . .	\$15.00
Four hours on one day, each week, for the year . . . . .	40.00
Any regular group of courses, one month . . . . .	25.00
Evening Classes, one hour a week, twenty weeks . . . . .	10.00
"    "    two hours    "    "    " . . . . .	18.00
"    "    four hours    "    "    " . . . . .	30.00
For gymnasium, one hour a week, by the year . . . . .	12.00
"    "    two hours    "    "    " . . . . .	20.00
"    "    Special Teachers' Course . . . . .	75.00

### GENERAL INFORMATION

Fancy Steps, Twenty-five lessons . . . . .	\$25.00
Home Study Course, for the year . . . . .	10.00
For Diploma . . . . .	5.00
For Chaperon, according to circumstances	
Extra examinations, each . . . . .	5.00
Preparatory Term (September) . . . . .	30.00
Personal Lessons, per hour . . . . .	1.00 to 6.00
Laboratory fee for examination and consultation. . . . .	5.00
Registration fee . . . . .	2.00
Adjunctive Courses, according to work given.	

Students who have paid \$450 are charged no further tuition for the regular work of any of the three years. Special rates for clergymen, theological students, and public school teachers. For terms of Gymnastic courses or School of Preaching, summer or evening courses, see special circulars. Students irregular in attendance will be required, before graduating, to make up all irregularity, subject to extra charge. For Summer School rates, see special circular.

Applications for loan scholarship must be made on registration, and no petitions for this scholarship will be received after registration.

No rebates.

### LOANS AND ASSISTANCE

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their courses or take positions before finishing their studies.

## **General Information — continued**

**The following loan scholarships are available:**

### **ELIZABETH BANNING AYER SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

### **J. W. CHURCHILL ANNUAL SCHOLARSHIP**

Founded from the receipts of readings given to the School of Expression.

### **DANA ESTES ANNUAL SCHOLARSHIP**

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

### **THE STUDENTS' SCHOLARSHIP FUND, 1902**

The sum of one hundred dollars to be loaned to some worthy student, who has spent at least one year in the School

The corporation is composed of leading citizens and prominent educators in different parts of the country whose names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

Adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of the teachers, and delivery of speakers, but will be an aid to general education.

The call for assistance is not local. The graduates of the School who come from every state and country are filling positions in all parts of the world. All who will aid will receive co-operation from the School.

## **LOCATION**

More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city in the United States. In no place can so many advantages be found in so small a space, so valuable, so accessible, and at such a small price.

The School of Expression is located in Pierce Building, a brown-stone structure opposite the Public Library and facing Trinity Church. This corner of the famous Copley Square, the artistic and educational centre of Boston, is a fitting home for such an institution. The third floor of the building has been

## General Information — continued

arranged and adapted especially to the needs of the School, with attractive studios and convenient offices, adequate to all phases of the work.

Students coming from New York, or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay station and leave the train there. Those from the West, by the B. & A. Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School is easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place, and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, one hundred eighty-three different methods of transferring from one extreme of the city to another.

Within ten minutes' journey from the School students may reach concerts, lectures, dramatic representations of all kinds, and historic treasures. The Lowell Institute Lectures, comprising more than a dozen courses, and two or three lectures a week at Harvard University, are free to all, as well as are the various scientific and art museums.

Those expecting to come to the School should write and make application as soon as possible. Occasionally students write months and even years before coming, and receive suggestions or take home-study courses valuable to them, not only when they finally attend the School, but for all time.

Address communications concerning registration to the Dean, Rooms 301-308, Pierce Building, Copley Square, Boston.

# BOOKS BY S. S. CURRY, Ph.D., Litt.D.

More than any man of recent years, Dr. Curry has represented sane and scientific methods in the training of the speaking voice. He has never been a teacher of young men and women who wished to declaim funny pieces or who wished to be coached as to tears and gestures; but in Harvard, Yale, Boston University, Newton Theological Institution, and in his own School of Expression in Boston, he has educated preachers, public readers, and, above all, teachers. There are few American teachers of what used to be called "elocution," and now is better known as "expression" or simply "public speaking," who have not been in his classes and who will not testify to the soundness of his methods and to his almost fanatical devotion to ideals in his art. — DEAN SHAULER MATTHEWS, D.D., of the University of Chicago.

The men and women of our calling owe to Dr. S. S. Curry, more than to any other man, honor for having contributed a noble literature to this great Art of Expression. — LELAND T. POWERS.

The attention of all who believe that vocal training in both reading and speaking is a necessary part of education and in the furtherance of better methods, is called to the works of Dr. S. S. Curry, which embody the results of his investigations made during the past twenty-five years. Dr. Curry has studied in person under more than fifty teachers, including the most eminent specialists in all parts of the world; he has investigated every phase in the historical development of elocutionary and vocal training, and searched every nook and corner of science and art for those fundamental and illustrative points which will be most helpful to the advancement of all phases of reading, speaking, and dramatic art. He has examined and taught thousands of ordinary, and of the most special and peculiar cases, and presents the results of his studies, experiments, and experiences in this series of books, some of which are already published and others are ready for the press.

These, with the books in preparation, will constitute a library on the various phases of the whole subject. No pains will be spared in the preparation and publication of these books to make them worthy of the subject. Many able men have urged the completion of these books as a means of promoting the advancement of all departments of speaking, reading, and dramatic art.

To secure the name and address of teachers of expression a small volume will be sent free to any one who will send fifty names and addresses of teachers of speaking, or of persons especially interested in this subject.

For information, plans of co-operation, particulars regarding the Expression League, address Book Department, School of Expression, office 306 Pierce Building, Copley Square, Boston, Mass.

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